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### जीवराज जैन पंथमालाका परिचय

सोलापुर निवासी बहुआदी जीवराज गोतमचंद्रजी द्वारा कई वर्षों से संतारसे उदासीन हृषीकर धर्मकार्यमें अपनी वृत्ति तया रहा थे। सन् १९४० में उनकी यह प्रबल हत्या हो उठी कि अपनी धार्मिकता के लिए उपर्योग विदेश कर्त्तव्य धर्म और समाजकी दशहितके कार्यमें करें। तथनुगार उम्होंने समस्त देशका परिभ्रमण कर जैन विद्वानोंसे साक्षात् और लिखित गत्तमतियों द्वारा बालकी संघर्ष की कीमतों का विवरण किया जाय। इकूट गतसंबंध कर फैलेके पश्चात् सन् १९४१ के पौष्टि कालमें बहुआदीजीने तीर्थंकर गजर्दया (नासिक) के डीतक बाहायरमें विद्वानोंसी सभाज एकन की ओर ऊहोंगे पूर्वक निर्णयके लिए उक्त विषय प्रस्तुत किया। विद्वान्म्येकनके एववर्चक बहुआदीजीने जैन संस्कृति तया साधित्यके समस्त धर्मोंके संरक्षण, उद्धार और प्रवासके हेतुसे 'जैन संस्कृति संरक्षक संघ' की स्थापना की ओर उनके लिए ३००००० रुपये हृषीकरके दानको दोषणा कर दी। उनकी परिप्रहिष्ठित वडों गह, और सन् १९४४ में उन्होंने लगभग २,००,०००) दो लाखकी अपनी तंपूर्ण संपत्ति संघको दृढ़ कर्पो आपेक्ष कर दी। इस तरह ज्ञाने अपने सर्वस्वका त्याग कर दि. १६-१७ की अद्यन्त सावधानी और समाप्तानसे समाचिकरणकी आदायगा की। इसी संघके अंतर्गत 'जीवराज जैन पंथमाला'का उत्पादन हो रहा है। प्रस्तुत है इसी पंथमालाका नंवरहवाँ पुण है।

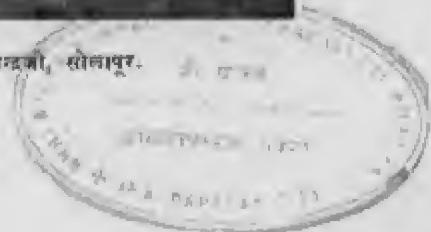
प्रकाशक  
गुरुत्वानीदं हिंदुचंद्र द्वारा,  
जैन संस्कृति संरक्षक संघ,  
सोलापुर

मुद्रक  
जीवराज जैन,  
संगलूर-३।

## JAINISM IN RAJASTHAN



स्व० श्रीवराज गोतमचन्द्रजी, सोलापुर.



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## General Editors' Preface

The Jaina contributions in shaping the cultural trends and in enriching the wealth of civilization of India are quite significant. Jainism is an all-India religion in the sense that Jaina monks and house-holders have played a striking role in different parts of India in shaping the religious, social and political events in different periods of Indian history; and even today, the Jainas who number more than twenty lakhs are scattered all over the country. Jaina caves, temples and holy shrines have their architectural and artistic value; and the *Sāstra Bhaṇḍāra*, i. e., collections of MSS., contain rich literary material which is of special importance for the study of Indian literature and languages.

The Jainological material is so rich and varied and so much extended in time and space that it is well-nigh impossible to take a detailed survey of it at a stretch, in one volume, on an all-India basis. Under the circumstances, there have appeared a number of books which devote themselves to the study of Jainism in its various aspects in different parts of India. A few of them may be noted here: *Studies in South Indian Jainism* by M. S. R. IVYANGAR & B. SHISHGIRI RAO, Madras 1922; *Jainism in North India* by C. J. SHAHA, London 1932; *Mediaeval Jainism* by B. A. SALEFORE, Bombay 1938; *Jainism and Karmatāka Culture (originally Jainism in South India)* by S. R. SHARMA, Dharwar 1940; *Jainism in South India & Some Jaina Epigraphs* by P. B. DESAI, Sholapur 1957; *Jainism in Gujarat* by C. B. SHETH, Bombay 1933; *Jainism in Bihar* by P. C. ROY CHOWDHURY, Patna 1956; *Jainism in Orissa* (in Hindi) by Dr. L. N. SAHU, Aliganj 1959.

These monographs clearly indicate that there is abundant material for the study of Jainism: its past and present, in different areas. There is scope for similar attempts in other areas as well.

In this volume Dr. KAILASH CHANDA JAIN has taken a survey of Jainism in Rājasthān from the earliest times to the present day. Jainism, in his opinion, has proved itself a great cultural and dynamic force under the liberal patronage of the heroic Rajput rulers who were a great support to Jaina monks and laymen who, in their turn, enriched the cultural heritage of the area. Earlier scholars like TOD, OJHA, NAHAR and others have touched this aspect in their accounts of Rājasthān. Lately, Muni JINAVIJAYAH, Shri

NATHA, DR. KASHIJIWAL and others have brought to light the wealth of valuable MSS. in Jaina Bhāṇḍāras of Rājasthān. Dr. KAILASH CHAND has tried here to present a systematic and authentic account of Jainism in Rājasthān. After mentioning his sources, he recounts the historical role of Jainism under different dynasties of Rājasthān. The Jaina monastic and social organisations were subjected to various dividing tendencies which are duly dealt with. He presents a detailed survey of Jain Art, Architecture and Sāstra-Bhāṇḍāras. He also gives an account of Jaina monks and statesmen who were a pride of the society.

Such attempts of regional survey of Jainism are quite necessary to assess the value of Jainism as a religious force in the cultural history of our land. The J. S. S. Sangha had already published *Jainism in South India* by Shri P. B. DESAI; and it was at the suggestion of the late lamented Dr. A. S. ALTEKAR that the present work was undertaken for publication in the Jivariṇī Jaina Granthamālā. It was very kind of Dr. KAILASH CHAND that he placed this thesis in its revised form (originally approved for the Ph. D. degree of the Rajasthan University in 1936) at our disposal to include it in the present Series; and for this, the authorities of the Granthamālā offer their sincere thanks to him.

The General Editors record their thanks to the Members of the Trust Committee and Prabandhasamiji for their zeal for Jainological research and their generosity in undertaking such publications which have limited sale. It is hoped that works of this type will induce other scholars to undertake the study of Jaina history, culture and literature.

Sholapur  
22-6-1943

A. N. UPADHYE & H. L. JAIN.

## PREFACE

The early traces of Jainism in Rajasthan are found from the second century B. C., but from the eighth century onwards, Jainism became a great cultural and dynamic force under the liberal patronage of the heroic Rājput rulers, who extended their helping hand to the Srāvakas of the neighbouring regions against the marauding foreign invaders. It is on account of this fact that a large number of Jaina temples and Grantha-bhaṇḍāras of the medieval period are found in Rajasthan.

Scholars have already utilised the vast available Jaina sources in writing the history of Rajasthan. Col. JAMES TOP, the pioneer historian of Rajasthan, made use of this material with the guiding help of the Jain Yati GYAN CHAND. Mahāmahopāthiyāya Pt. OJHA and Shri P. C. NAHAR took great pains in discovering a large number of invaluable Jaina inscriptions. Muni JINAVIJAYAJI, Shri Agar Chand NAHATA and Dr. Kastoor Chand KASALIWAL brought to light a number of rare manuscripts which proved to be of immense help for reconstructing the history of Indian literature in general and Jaina literature in particular. Dr. Dasharath SHARMA critically examined the Jaina sources in writing the Early History of the Chauhanas. All these sources on Jainism are scattered and there was no independent work so far written. To meet this requirement, the present work was taken up by the author on the suggestion of his esteemed Professor Dr. M. L. SHARMA.

This work is an humble effort on the part of the author to present as clear and lucid as possible a picture of Jainism in Rajasthan. In preparation of this thesis, a lot of new material consisting of inscriptions, sculptures and manuscripts was discovered; and all this throws new light on the existing facts of history. Still there is abundant material lying untouched in different parts of Rajasthan. It is hoped that the present attempt would open new avenues of study and research in this subject.

This work is divided into seven Chapters. The first Chapter deals with the sources of the thesis. The second Chapter is concerned with the historical role of Jainism. In this Chapter, it is pointed out how Jainism flourished under the patronage of different ruling dynasties. The third Chapter is related to the divisions and subdivisions of Jainism. For the first time, it throws new light on the origin of several Sāṅghas, Gāpas,

Gachchhas, Castes and Gotras among Jainas. There are legendary accounts about their origin. All these have been critically examined in the light of the data discovered from several inscriptions and Praśastis. The fourth Chapter is related to Jaina Art. Certain peculiar features of the Jaina art have been discussed in this Chapter. The fifth Chapter deals with Jaina literature composed in Rajasthan. The sixth Chapter gives a brief description of the Sāstrabhaṇḍāras with special reference to the important and rare manuscripts. The seventh Chapter is concerned with Jaina monks and statesmen, who contributed to the progress of Jainism. In conclusion, the contributions of Jainism to Rajasthan in different spheres have been discussed.

In the preparation of this volume, I am under a deep debt of gratitude to my supervisor Dr. M. L. SHARMA, whose constant guidance has greatly contributed to its early completion. To my examiners Dr. A. S. ALTEKAR and Dr. Nilakantha SASTRI, I am indebted for many valuable suggestions. I also express my profound respects to Pt. CHAIN SUKHDASH, Principal, Jain Sanskrit College, Jaipur, without whose help this work could not have been completed. My thanks are also due to Shri Agar Chandji NAHATA of Bikaner, who readily offered many valuable suggestions on this work.

The author is deeply indebted to Dr. H. L. JAIN and Dr. A. N. UPADHYE, the General Editors of the Jīvarāja Granthamālā, for undertaking the publication of this work. Dr. UPADHYE went through the press copy and corrected the proofs more than once, in spite of his multifarious and pressing duties. I am also grateful to the Trustees of the Jīvarāja Granthamālā for their interest in publishing this volume. I am highly obliged to my teacher Mr. M. L. GUPTA, Head Master, Mahavir Jain High School, Jaipur and to my friend Mr. K. S. RAJORA, Lecturer in Political Science, Govt. College, Ajmer, for going through my manuscript.

The system of transliteration adopted by me is the same as found in Archaeological Reports. But I have followed the ordinary spelling of proper names, and diacritical marks have been sometimes omitted in case of the place names. The author more than any body else is conscious of many defects and blemishes, specially typographical, which have crept into the book. For these, he craves the indulgence of the readers.

Alwar  
26th Nov. 1902

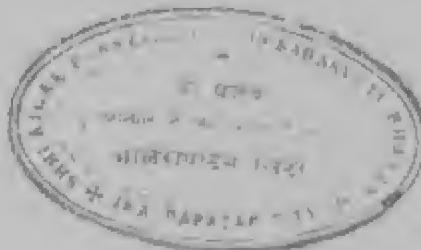
KAILASH CHAND JAIN.

DEDICATED  
TO  
THE SACRED MEMORY  
OF  
My Late Professor  
Dr. A. S. Altekar

## ABBREVIATIONS

1. APALS	= Arbutāchala Pradiptikshibh Jaina Lekha Saṁcaya.
2. ARRMA	= Annual Report, Rajputana Museum, Ajmer.
3. A. S. I. An. Rep.	= Archaeological Survey of India, Annual Report.
4. CI	= Corpus Inscriptionis Indicarum.
5. EI	= Epigraphia Indian.
6. GOS	= Gockwad's Oriental Series.
7. HOO	= History of Orissa.
8. IA	= Indian Antiquary.
9. JASB	= Journal of the Asiatic Society of Bengal.
10. JBBIAS	= Journal of the Bombay Branch of the Royal Asiatic Society.
11. JBORS	= Journal of the Bihar and Orissa Research Society.
12. JGG	= Jaina Grantha āśra Grautakām.
13. JGPS	= Jaina Grautakā Prośasti Samgraha.
14. JSAI	= Jaina Sāhitya āśra Itihāsa.
15. JSLS	= Jaina Śālaekāra Saṁgraha.
16. JSSI	= Jaina Sāhityāno Saṁkshipto Itihāsa.
17. NJI	= Nāhar Jaina Inscriptions.
18. NPP	= Nāgarī Prachinī Patrīkā.
19. PLS	= Prachinā Lekha Saṁgraha.
20. PRAS. WC	= Progress Report of Archaeological Survey, Western Circle.
21. PS	= Prasasti Saṁgraha.
22. RB	= Rājasthāni Bhāṣyā.
23. RJSBGS	= Rājasthāna ke Jaina Śāstra Bhāṣyārōdh ki Grantha Sāhī.
24. SBE	= Sacred Books of the East.
25. SBM	= Śravmana Bhagavān Mahāvīra.
26. SP	= Sodha Patrīkā.
27. SVRSSG	= Śrimad Vijaya Rājendra Sūri Smāraka Grantha.

## JAINISM IN RAJASTHAN



# JAINISM IN RAJASTHAN

## CHAPTER I

### SOURCES

Jainism has played an important role in the history of Rajasthan from the earliest times to the present day. It was not only patronised by the rulers and members of the ruling families, but it received also the warm support and had an appeal to the heart of the masses. The contributions of Jainism are apparent in all aspects of the cultural heritage of Rajasthan which abounds in Jaina antiquities. There are numerous Jaina temples which are fine specimens of art and architecture and have beautiful sculptures. Numerous Jaina inscriptions unfold the history of this land. Jaina monks tried for the social uplift of the masses; and they also enriched the local languages by their literary works. But these sources are widely scattered and many of them have remained unexplored. No work has been written so far to trace out the history and influence of Jainism in Rajasthan. To elucidate this subject, an attempt has, therefore, been made in this thesis by using all scattered materials in a comprehensive and correlated manner.

These sources may be broadly divided under these heads:  
(1) Archaeology; (2) Literature; and (3) Writings of the foreigners.

(1) ARCHAEOLOGY: (a) Epigraphy: The inscriptions form the most reliable source of our information. There are discovered by me about two hundred Jaina inscriptions in the various parts of Rajasthan and over a thousand have been already discovered by other scholars mainly by GATUBILANKAR HIRACHAND OSHA and PURAN CHAND NAHAR. The earliest inscription seems to be belonging probably to the fifth century B.C.<sup>1</sup> They are incised on rocks, pillars and images, both of stone and metal. They are written in Sanskrit, Prākrit and Rājasthāni and sometimes in a mixed language. The inscriptions upto 600 A.D. are in Brāhmī script, those from 600 to 900 A.D. mostly in the Kuṭīla form of it, and the remaining are written in Devanāgarī script. A good many of them throw a flood of light on the religious, social and political conditions of the periods under review.

1. *Bharatiya Prāchini Lipimālā*, p. 2. According to Dr. SMCAB, it is not a Jaina inscription but his views do not seem to be tenable; See JBORS, March 1934, p. 8.

In some of them the names of the contemporary rulers and their ministers have been mentioned and the genealogies of the ruling dynasties are given.

These inscriptions are chiefly valuable for the religious history of the period. They give us information about the Jaina Church organization which was divided into several branches such as Sarigha, Gapa and Gachchha. A complete and connected history of the Gachchhas is impossible without their help. They mention names of the teachers of the various Gachchhas, inauguration ceremonies of the numerous temples etc.; and the inscriptions tell us when the several Jaina castes and their Gotras came into existence.

(b) Monuments: The old Jaina temples and images are another important source of religious history. They show the extent and popularity of Jainism in Rajasthan at different periods and also indicate the stage which the Jaina architecture and iconography had reached.

(2) LITERATURE: (a) Literary works: The earliest literature of Jainism is devoted exclusively to religion and philosophy. The *Kalpa-sutra*, *Acharanga-sutra* and *Uttaradhyayana-sutra* represent a very early period of Jainism. The Jaina literary works which were written in Rajasthan belong, however, to a later period. They throw much light on the condition of Jainism in this state. The *Jambūdhanapannatti* of Padmanandi written in about the tenth century A.D. at Bārā in Kotah State, *Kurvalayamālā* of Uddyotana written at Jalore in 779 A.D., *Pratīsaṅgītikāvya* of Jayānanda written in 1370 A.D., *Gurugīmāratnākara Kārya* of Somachāriṭṭa Gaṇi written in v.s. 1541 and *Dīvijaya-Mubākārya* of Meghvijaya of the 18th century are of special importance.

(b) Historical Writings: There are some ancient historical writings from which we may draw certain conclusions after their critical examination. The *Deyādraya* and *Trishubhijidikā-purnsha-charitra* of Hemachandra are useful for the history of Jainism under the Chālukyas. The *Prabhāraka-charitra* of Prabhāchandra Sūri written in v.s. 1361 and *Purātanaprabhāradaśabdgīra* of Rājaśekhara written in v.s. 1403 contain numerous interesting anecdotes about several Jaina monarchs and saints. The *Vastupāla-charitra* written in the 15th century by Jinaharsia and *Vimalakharita* written by Lākṣapya-samaya in v.s. 1568 are useful for the history of the faith during this period. The *Dākṣemātra* of Devasena written in v.s. 909 throws a great

deal of light on the origin of the Saṅghas in the Digambara church. The *Upadeśaśāstrītī* written in v.s. 1393 is useful for Jaina history.<sup>1</sup> The *Yagoprabhānāthācārya Gurūṇī* of Jinapāla Upādhyāya written in v.s. 1505 is a reliable source of history about the lives of the Jaina saints. The *Karmachandī Vakṣṇālī Kṛtkāra Kāvya* of Jayasoma of the 17th century supplies us a mine of information about the life of Karma Chandra and the condition of Jainism in the Bikaner State.

(c) Prāśastis: The Prāśastis are as important as the inscriptions, but they do not belong to the early period. Probably, the practice of writing the Prāśastis started from about the 8th or the 9th century; but very few specimens have survived. From about the 12th or 13th century, it became the general practice. They invariably mention the time when they were written. They refer to the rulers in whose time they were composed. They give us the information about the various existing Saṅghas, Gaṇas and Gachchhas and their teachers. They mention the genealogy of the donor, his caste and Gotra. They indicate the liberality of the people, which was responsible for the preparation of so many copies of the manuscripts. These Prāśastis are the most valuable source for reconstructing the history of Jaina Literature in particular and of Indian Literature in general.

(d) Pajjāvalis: The Pajjāvalis form some trustworthy source of history. They contain description of the incidents from the lives of the various saints who lived in different periods. The important Pajjāvalis are the *Kharataragadabha-pajjāvali*, *Tapāgubhū-pajjāvali*, *Mālavaṅga-pajjāvali*, etc. They mention the origin of the different sects into which, in course of time, the Jaina church organization was divided. The information given in them is not always absolutely correct and precise; and they are very helpful, provided they are critically used.

(e) Vaṁśāvalis: Some Vaṁśāvalis are helpful for the history. They give the origin of the different castes and their Gotras. They also give a lot of insight into the lives of some well-known persons born in certain Jaina communities. Sometimes, they yield important information regarding the political history of the period. The regaining of Jodhpur

1. It has not been published yet. Muni JASĀK SŪRAYĀJI has taken much help from it in writing the book namely *Sri Bhagavata Pārīkṣādhāra Parīkṣārūpa Itihāsa*.

from Shershah by Māladeva with the help of Tejī Gaddhaliyī is known to us from a Varisīvalī.<sup>1</sup>

(f) Tirthamālīs and Tirthasārasas: These are recorded accounts of the saints who went along with the Chaturvidha Saṅgha (fourfold Saṅgha) for the pilgrimage from place to place. They used to travel sometimes alone by themselves. The *Vividbhṛtthakalpa* of Jinaprabha-sūri, written in about the 14th century A.D. and the *Tirthamāla* of Saubhāgyavijaya are important from the point of view of the biographies of certain Jaina saints. They contain an account of the construction of the temples and the installation of the images. The *Stavane* of Kanakasoma gives an account of the destruction caused to the images of Sirohi by Turṣamakhān.<sup>2</sup>

(g) Letters and Documents: Letters and documents are a reliable source of contemporary history. Considerable correspondence passed between the Jaina Achāryas and the rulers of Rajputana in medieval times. The rulers also allotted lands to the Jaina Achāryas for the construction of temples. The relevant documents are in the possession of the Jaina monks. Impressed by the services of the Jaina statesmen, the ruling chiefs of the different states of Rajasthan granted them certain Sanads or grants which are in the possession of their descendants.

(h) Vijñaptipatras: These are the invitations, sent to Jaina Achāryas by Jaina Saṅghas of a particular community for the next Chāturmāsa. These letters are also meant to atone for the acts of commission and omission of the members of a Saṅgha and to convey their good wishes for the whole of humanity. These are useful from several points of view. They usually give, in a pictorial form, the description of the locality from which they are issued. The local events given in them are of considerable value for the local history. They provide us with interesting details regarding arts and crafts, professions etc. of the localities with which they are concerned. The pictures given in them are useful for the history of Jaina art. They also throw a lot of light on the social and religious conditions of the period. They have been issued from the cities such as Jodhpur, Bikaner, Udaipur, and Sirohi.

(i) Illustrated Manuscripts: Several illustrated copies of the manuscripts have been preserved in the Jaina Grantha Bhāṇḍāras at Jaisalmer.

1. *Anubhāva* Vol. 2, No. 6, p. 249. 2. *Bikanera Jaina Lekha Saṅgraha*, p. 27.

Bikaner, Jaipur, Nagaur etc. They indicate the art and culture of the people. They also vividly depict the artistic and religious achievements of the people; and as they are dated, they enable us to draw in outline the history of Jaina paintings in the wider perspective of Indian painting.

(3) WRITINGS OF THE FOREIGNERS: The writings of Greeks, of Yuan Chwang and Arab travellers which throw very interesting light on the religious conditions existing from the very early times to the tenth century A.D., have been utilised in this thesis, because they make frequent references to Jainism in Western India.

## CHAPTER II

### HISTORICAL ROLE OF JAINISM

The region now known as Rajasthan was, according to certain geologists, once a deep sea. As a result of certain sudden seismic changes, the sea disappeared and its bottom rose up. Of course, this must have happened in very remote past. This region has always had its importance in Indian history. Bairāt in the Jaipur district is mentioned in the *Mahābhārata*<sup>1</sup> as the place where Arjuna served the local chief for a long time. It was a place of importance in the time of Aśoka who inscribed his important directions on a piece of rock there. Mount Ābū and the town of Bhinnamāla have each a history of its own. Chittore has played an important part in our political history since the sixth century A.D. Mandor also was equally well-known till Jodhpur became the capital of the region. There are several other places which were centres of art, learning and general culture before the erst-while states of Rajasthan were set up.

It seems that in the time of Aśoka, Bairāt which occupies a central position in Rajasthan, was selected as the provincial centre for the propagation of Buddhism but no trace of this religion has survived except the Bhābhu edict and a few statues found here and there. The dominant religions of this area have been Hinduism and Jainism. Hinduism must have spread from the north not long after the Aryan penetration of India. It has existed here since the dawn of Vedic civilization with all its later forms. Jainism

1. *Mahābhārata*, Vol. 3. *Virīṭa Parvata*.

was known in Rajasthan since the time of its very inception. Of course, it must have had ups and downs but it had a continual existence from the eighth century A.D. onwards. We find sufficient material indicating that Jainism had reached every corner of Rajasthan. Its followers were always comparatively richer and more influential. Its doctrines are harmless and non-aggressive. It has, therefore, commanded respect even from those who did not regularly follow it.

**JAINISM DURING THE PERIOD OF MAHĀVIRĀ:** The historic period of Indian History starts nearly from about the time of Mahāvira. Actually, Jainism remained confined to the east at this time though its contact with Rajasthan is known from the later sources. There is the inscription of 1276 A.D. which begins with a verse which tells us that Mahāvira in person came to Śrimūla.<sup>1</sup> This is supported by Śrimūla Māhātmya, a work of about the thirteenth century A.D. which gives an account of the dissemination of Jainism in Śrimūla. Disgusted with the behaviour of the Brāhmaṇas of Śrimūla, Gautama Gaṇḍhara went to Kashmir where he was converted to Jainism by Mahāvira. After his return to Śrimūla, he converted the Vaiśyas to Jainism and composed the *Kalpaśūtra*, *Bhagavatīśūtra*, *Mahārīṭra Jāmīśūtra* and other works.<sup>2</sup> An inscription of 1369 A.D. found on the door of the chief shrine in Jīvanrasvāmi Śri Mahāvira Jaina temple at Mungasthalā *māhātmyāttha*, 4½ miles west of Ābū road shows that Lord Mahāvira visited Arshadabhāni and an image was consecrated by Śri Keśi Gaṇḍhara during the 37th year of the life of Mahāvira.<sup>3</sup> These statements are of a very late time and therefore, cannot be easily relied on. But from them, it can be inferred that in the 13th century A.D. Jainism was considered a very old religion in Rajasthan.

The most substantial evidence for the existence of Jainism in Rajasthan of the 5th century A.D. is the Badali inscription,<sup>4</sup> the oldest inscription so far discovered. This inscription mentions the name of the place Mūḍhamikā which may be identified with Mādhyamikā near Chittore mentioned by Patañjali in *Mahābhāṣya*.<sup>5</sup> At present it is known as Nagari. The Mūḍhamikā branch of the Jaina church organization mentioned in the

1. PRAS., WC.: 1007, p. 35.

2. Śrimūla Māhātmya, pp. 663-683.

3. APJS., No. 48.

4. N.H., No. 402.

5. *The History of Rajputana*, Vol I, p. 110.

*Sthavirācari* of the *Kalpasūtra* became famous after the place name of Mājhāmikā. Priyagrantha, the second pupil of Susthitā and Supratibuddha, founded this branch in about the 3rd century B.C.<sup>1</sup> An inscription of about third century B.C. has been discovered at this place. Its meaning is as follows 'constructed for the well-being of all living beings.'<sup>2</sup> This inscription may be probably of the Jainas. From these evidences, it seems that there were Jainas in Rajasthan at this time.

**JAINISM UNDER THE MAURYAS:** Jainism continued to make gradual progress under the Mauryas. From the strong Jaina literary traditions and epigraphical evidence, Chandragupta Maurya is considered to be the Jaina emperor.<sup>3</sup> He undoubtedly ruled over a vast empire. As Aśoka is credited in his inscriptions with only one conquest viz., that of Kalinga, it is reasonable to hold that the empire over which Aśoka ruled was mostly the creation of his grandfather, Chandragupta. The inscription of Aśoka, discovered at Bairat in the centre of Rajasthan, clearly proves that this region was also ruled by Chandragupta.

Chandragupta made great efforts for the dissemination of Jainism. He is said to have performed the consecration ceremony of the images of many temples. In a village of Ghāngāhāni, at a distance of 18 miles from Jodhpur, there is an old temple of Pārvatī. In A.D. 1662, many images were discovered in the tank of this place. By chance, the poet Sundaragāṇi went on pilgrimage to this place and saw the inscription on the image and examined it. He is said to have read the inscription by the miraculous power given to him by the goddess Ambikā. He immediately composed the poem on it. According to it, Samrat Chandragupta made the golden image of Pārvatī and its *pratisrhā* was performed probably through Śruti-Kevali Bhadrabāhu.<sup>4</sup> This evidence is of a very late period and so there is much doubt about its correctness.

After Chandragupta's abdication, his son Bindusāra came to the throne. He seems to have followed the faith of his father. Aśoka succeeded Bindusāra on the throne. His early faith seems to be Jainism, the faith of his forefathers; but afterwards, he became a Buddhist by the influence of the

1. SBE., Vol. 22, p. 293.

2. Udaipur Rājya Kā Itihāsa, p. 384.

3. *The Early History of India*, p. 154. (See also P. N. 3.)

4. Bhagvata Pitrāṇḍitha Kā Parīmparī Kā Itihāsa, p. 273.

JR.I.

Buddhist saint Tishyarakshita and his wife. When he was converted to Buddhism, he was still tolerant towards other religions, especially to Jainism. He built cave dwellings of the Barabar Hills near Gaya for the Ajivikas, more or less a sect of the Jainas. There are frequent references to liberality for the Ajivikas and Nirgramitas, the Jaina sects, in his inscriptions. This clearly shows that next to Buddhism, he was the follower of Jainism, the religion of his ancestors.

When Kujala lost his claim to the throne of Magadha on account of his blindness, his son Samprati was declared as the rightful successor by Asoka. The existence and succession of Samprati, the grandson of Asoka, although not verified by epigraphic records, is supported by a considerable body of traditions, both of Jainas and Buddhists.<sup>1</sup> Under the influence of Suhastin, the leading saint of the Jaina community under Mahagiri, Samprati was converted to Jainism. He tried to spread Jainism by every means in his power, working as hard for Jainism as Asoka had done for Buddhism. He is, therefore, regarded as a Jaina Asoka. According to Jaina scriptures, he had decided to rinse his mouth in the morning, only after hearing the news of a new temple having been built. Besides, he got all the old and existing temples repaired and set up into all of them the idols made of gold, stone, silver, brass and of a mixture of fine metals and performed their 'Anjanasalukā' ceremony, i. e., declared them fit for worship. Within three years and a half, he got one hundred and twenty five thousand new temples built, 36 thousand repaired, twelve and a half millions of idols consecrated and 95 thousand metal idols prepared.<sup>2</sup> This seems to be only a hyperbolic description. But he seems to have built a number of Jaina temples even in Rajasthan which was included in his empire. He is said to have celebrated the installation ceremony of the image of Padmaprabha at a place named Ghānghāṇī, through Arya Sulasti in v. N. s. 203.<sup>3</sup> Tod attributes an old temple at Kumbhalmera to Samprati. This temple is described by Tod in this way. "The design of this temple is truly classic. It consists only of the sanctuary which has a vaulted dome and a colonnaded portico all round. The architecture is undoubtedly Jaina, which is as distinct in character.

1. VINCENT SMITH: *Early History of India*, pp. 292-293 (See also P. N. 1.)

2. T. L. SHAH: *Ancient India*, Vol. 2, pp. 283-294.

3. *Rhagavān Pārśvanātha ki Parampardī kā Itihāsa*, p. 273.

from the Brahmanical as their religion. There is a chasteness and simplicity in this specimen of monotheistic worship, affording a wide contrast to the elaborately sculptured shrines of the Šaivas and other polytheists of India. The extreme want of decoration best attests its antiquity, entitling us to attribute it to that period when Samprati Rājā, of the family of Chandragupta, was paramount sovereign over all these regions. The proportions and forms of the columns are especially distinct from the other temples, being slight and tapering instead of massive, the general characteristic of Hindu architecture, while the projecting cornices which would absolutely deform shafts less slight are peculiarly indicative of the Takshac architect.<sup>1</sup>

Dr. BHANDARKAR contends that TOP is wrong in ascribing this temple to the second century B.C. It is quite improbable that the Jaina temple may have been designed by Grecian artists or that the taste of the artists among the Rājapūrs may have been modelled after the Greek. It appears to have been left in an unfinished condition. TOP however is quite wrong in ascribing this temple to 200 B.C. The style of its pillars closely resembles that of Tejapāla's temple at Delavādī on mount Abū. The construction of this temple cannot be possibly placed earlier than the 13th century A.D. and was probably later even than this.<sup>2</sup> Any how, the local people believed that it was extremely old.

At Nādalālī there is a Jaina temple dedicated to Ādiñātha. On the seat of the image is engraved an inscription dated v. s. 1686 which speaks of its being rebuilt by the whole Jaina community of Nādalālī. The temple was originally erected by Samprati.<sup>3</sup> In the 17th century, the Jainas at Nādalālī believed that the temple was built by Samprati; so there was an old tradition to this effect.

Besides this, Samprati took other steps for the propagation of Jainism. From the Jaina books,<sup>4</sup> we know that he started a Sangha from Ujjain to Satrunjaya in the company of Suhasti with 5000 Śramanas. This Sangha must have passed through southern Rajasthan. He is also said to have convoked a council for the propagation of Jaina religion under Suhasti. He sent out religious teachers for the propagation of Jainism.

1. *Annals and Antiquities of Rajasthan*, Vol. 2, pp. 779—780.

2. PRAS. WC., 1901 p. 41.

3. NJL, Vol. I. No. 836.

4. *Bhagvati Pātrañātha kā Patampari kā Tilaka*, pp. 289—290.

ACCOUNT OF THE GREEK WRITERS OF WESTERN INDIA: The Greek writers supply very valuable information about the Indian philosophers whom Alexander met. STRABO makes mention of two sects of philosophers one called the Brachmanes and the other Germanes.<sup>1</sup> Brachmanes represent the Brāhmaṇas and the Germanes is evidently a corruption of Sarmanes which represents the Sanskrit *śramaṇa* (a Jaina ascetic). But the question is who these people were. Some say that these are Buddhist saints, but they seem to be Jaina saints because they have been described as naked, and they are called by the name Gymnosophists. Nakedness is a special characteristic of Jaina monks. PLINY says that their philosophers whom they call Gymnosophists, are accustomed to remain in one posture with their eyes immovably fixed on the sun from dawn to dusk and to stand on the burning sands all day long now on one foot and now on the other.<sup>2</sup> One OSRICIUTUS says that these sages went about naked, inflicted hardships on themselves and were held in highest honour and when invited, they did not visit anybody but requested the persons concerned to come to them if they wanted to participate in their conversion.<sup>3</sup> This description applies to Digambara Jaina monks.

The Greek observers found women studying philosophy along with men. But they all led a life of extreme austerity.<sup>4</sup> And as the Brāhmaṇas did not generally admit their women to their philosophy, these women must have been, therefore, probably the nuns of the Jaina church.

Among these sages, one was Kālnos who accompanied Alexander probably to instruct him in the matters of religion. His real name, according to PLUTARCH, was Sphines; and he received the name Kālnos among the Greeks because in saluting the persons, he used the word *Kale*. It is probably the Sanskrit form *Kalyāṇa* which is commonly used in addressing a person and signifies good, just or distinguished. When he became ill at Pasargadi, this being the first sickness he ever had, he put an end to his life in his seventy third year without heeding the entreaties of the king.<sup>5</sup> This type of voluntary death is specially found among the Jainas. The *Ratnakaranda Śāvakachāra* (Chap. 5) of Samantabhadra (about second century A.D.) dilates on *sallekhanā* which consists in abandoning the body for the accumulation of merit in calamities, famines, extreme old age and incurable diseases.

1. MOTTEWELL: *Ancient India*, p. 88; F. N. I.

2. Ibid. p. 72.

3. Ibid. p. 73.

The Indian sages, according to the Greek writers, have been divided into two categories (1) the Brāhmaṇas and (2) Śramaṇas. The Brāhmaṇas succeeded by right of birth to this kind of divine wisdom as to a priesthood. They are one family, the descendants of one father and mother. The Śramaṇas, on the other hand, are taken from all Indian castes differently from all who wish to give themselves to the study of divine beings.<sup>1</sup> These saints were probably Jaina saints, because there was no question of caste restriction in Jainism.

These naked Samnoi practise truth, make predictions about futurity and worship a kind of pyramid beneath which they think the bones of some divinity lie buried.<sup>2</sup> This practice is also noticed among the Jainas who used to construct the *stūpas*, specimens of which are found at Mathura.

According to the Greek writers, the society was divided into the five classes in accordance with the occupations. Some cultivate the soil; very many follow war and other trades. The noblest and richest manage public affairs, administer justice and sit in the council with the kings. A fifth class devotes itself to the philosophy prevalent in the country which almost assumes the form of religion and the members always put an end to their lives by burning themselves on funeral pile.<sup>3</sup>

The characteristics and practices of these saints indicate that they were Jaina saints. Jainism was prevalent in Western India on the eve of the coming of the Greeks in India. The Jaina monks and nuns were found in such a large number that they caught the attention of the foreigners. If it is in the border provinces, it may have been in existence even in the adjacent region like Rajasthan.

Jainism continued to flourish in Western India under the foreigners like the Scythians in the first century B.C. The great Jaina saint namely Kālakāchārya wandered in Sauvāshīra, Avanti and most probably in the western parts of Rajasthan and taught Jainism to the people. Kālakāchārya, had a sister called Sacasvatī who joined the convent. The king Gardhabhīlla of Ujjain was fascinated by her beauty and ravished her. Kālakāchārya being enraged, went to the west of Sindhu and lived with a Śāhi (Saka) chief over whom he obtained great influence by means of his astrological

1. MECMISMOE; *Ancient India*, p. 169.

2. Ibid. 183.

3. *Ancient India* as described by MEAOASTHENES & ARRIAN, p. 196.

knowledge. Gradually, he came to learn that his patron and 95 other chiefs who lived in the same locality all obeyed a common overlord. This overlord might have been Mithradates, the Great and his patron Maues. That Mithradates and Maues lived in the first century B.C., is known to us from numismatic evidence. Kālakāchārya persuaded his patron to invade the kingdom of Gardhabhilla with the aid of his 96 fellow chiefs and himself joined the army which marched along Sindha and Gujarat and besieged Ujjaini. Ujjaini fell and Śakas established their supremacy in Malwa. At that time, Malwa also included the Southern part of Rajasthan as we know both from the epigraphical<sup>1</sup> and numismatic<sup>2</sup> evidences.

After 17 years of Śaka occupation over Ujjain, Vikramāditya, son of Gardhabhilla, regained his kingdom by expelling the Śakas. It is clear both from the numismatic and epigraphic evidences that the Mālavas at this time under Vikramāditya occupied the south eastern Rajasthan. In the age of Vikramāditya, Jainism was a living and active religion; and it influenced the life of the people. Some of the Jaina sources claim Vikramāditya as a convert to Jainism. Then Siddhasena Divākara having caused the breaking of the phallic symbol of Mahākāla in Ujjaini and the appearance of the image of Pārvatī enlightened Vikramāditya.<sup>3</sup> According to the Digambara Jaina Paṭṭavali Vikramāditya played as a child for eight years; for sixteen years, he roamed over the country; for fifteen years, he performed sacrifices, being given over to false doctrine; for forty years, he was devoted to the religion of the Jaina and then reached heaven.<sup>4</sup> These accounts strikingly resemble the stories of Portuguese Jesuit fathers who claimed that Akbar had embraced Christianity. They contain the truth that Vikramāditya had respect and admiration for Jainism.

In his time, the great temple of Śri Mahāvīra named Yaksha Vasati was built on the top of Suvarṇagiri near Jālaurapura by a merchant but the fact that it was during the reign of and in the territory of Vikramāditya, shows that the king, if not a Jaina, was at least sympathetically inclined towards Jainism.<sup>5</sup>

1. Nāndashū sacrificial pillar inscription of the third century A.D. (Udaipur state).  
see El. Vol. 27, p. 266.
2. ASIR Vol. VI, pp. 160—183.
3. The Paṭṭavali Samuchchaya, p. 48, 106.
4. JA., Vol. 20, p. 347.
5. TIRUNEYAN LAL SHAH; *Ancient India*, III, pp. 281—82.

In about the first century B.C., Harshapura appears to be in a highly prosperous condition. It may be identified with modern Hatsura near Pushkara. The city has been described in the Jaina books<sup>1</sup> in the following manner. "It has three hundred Jaina temples, four hundred mansions, eighteen hundred Brähmapa houses, thirty six thousand *Vanik* houses, nine hundred parks and gardens, nine hundred wells and seven hundred houses of charity." The name of the king is mentioned Subhaṭapāla, but he is not known to history. This statement is based on the works written in about the 17th century A.D. and, therefore, cannot be easily relied upon. But there is no doubt that from about the eighth century A.D., this place was a great centre of Jainism. Harshapura Gachchha originated from this place in about the 12th century A.D.

**JAINISM DURING THE KUSHANA PERIOD:** The temples, images stone railings, sculptures and the Jaina inscriptions of the Kushāna period discovered at Mathura throw considerable light on the political and social history of North India. The inscriptions are full of the information as to the organisation of the Jaina church in sections known as *Gaya*, *Kala* and *Sākhi* and supply excellent illustrations of the Jaina books. Both inscriptions and sculptures give interesting details proving the existence of the Jaina nuns and the influential position in the Jaina church occupied by women. If Jainism had a strong hold in Mathura, it could not have been unknown in the parts of Rajasthan adjacent to Mathura.

Jainism also spread much in the second century A.D. by the efforts of Sāmantabhadra who was a great Digambara Jaina scholar. According to the Śravasti Belagola inscription dated 1050 Saka era, he beat the drum (literally invited opponents to refute him) at Pāṭaliputra, in Māewā, in Sindha, in Thakka country (the Punjab) and came to Kāñcī in the south and thence came to Karnāṭaka.<sup>2</sup> This statement seems to be based on old traditions. The Mālavas in the Second century A.D. were ruling over the south eastern Rajasthan. Even in the time of Samudragupta, they were almost in the same area. Thus, Sāmantabhadra seems to have preached Jainism in a part of Rajasthan in the second century A.D. At about this time, it might have spread to Mewar region where Jaina traditions go back to very early times.

1. TRIDIBUJ LAL SHAH: *Ancient India*, III, p. 140.

2. HIRALAL JAIN: *Jaina-Siddhikshasangraha*, Pt. I, No. 54, p. 102.

**JAINISM DURING THE GUPTA PERIOD:** There are records of the Gupta period which show that the Jainas used to respect the Hindus and their teachers. The Guptas were orthodox Hindus but the best tribute to their administration has been paid by a contemporary Jaina record.<sup>1</sup> An inscription of 432 A.D. of Mathura during the reign of Kumāragupta I records that an image was set up by Śāradādhya, the daughter of Bhātibhava and the house-wife of the ferryman, Grahamitrapalat at the command of Dattilāchārya of the Kottiya Gana and the Vidyādhari Śākhā.<sup>2</sup> The Udaigiri cave inscription of the reign of this ruler of 425–26 A.D. also states how one Śākam caused an image of the Tirthankara Pārśvanātha to be made and set up at the mouth of the cave.<sup>3</sup> The Kalahūm stone pillar inscription of Skandagupta of 460–61 A.D. commemorates the installation of fine images in a column by a certain Madra.<sup>4</sup> Even in Rajasthan, the remains of Gupta Jaina temple have been discovered. In Dec. 1949, M. S. VATRA, the joint Director General of Archaeology, Government of India, New Delhi, visited Keshoraipatan at the request of National Heritage Preservation Society, Bundi. He was of opinion that there must be buried town of Keshoraipatan which can be traced back to Gupta period. The bricks with the characteristics of the Gupta period have been discovered at a depth of about 25 feet from the surface of the mound. One *Kalparriksha paṇḍa* of Jaina mythology and other Jaina sculptures have been found out here. All these facts indicate that there was a Jaina temple here in the Gupta period.

**RECORD OF YUANCHAWANG:** That Jainism flourished from Taxila to the remotest south in the seventh century A.D. is known to us from the writings of Yuanchawang. In Rajasthan, he visited Bhinamūl and Bairīt. From his account, it is clear that Buddhism was in decadence at these places. At Bhinamūl, there was only one Buddhist monastery with about 100 brethren who were adherents of the Hinayānist Sarvāstivāda School. The population was mostly of the non-Buddhist, and only a few persons believed in Buddhism. There were some tens of Deva temples and there were the adherents of different religions.<sup>5</sup> At Bairīt also, there were eight Buddhist monasteries in a bad state of ruin with a few Buddhists. There

1. CII, Vol. III, p. 258.

2. EI, XXXVIII, pp. 210–211.

\* 3. CII, Vol. III, p. 259–60.

4. CII, III, p. 65.

5. THOMAS WATTERS: *On Yuanchawang's travels in India*, p. 249.

were about ten Deva temples and the number of non-Buddhists was about 1000.<sup>1</sup> From this account, it may be inferred that there were other religions such as Brahmanism and Jainism in existence along with Buddhism at these places and flourishing.

In the temple of Basantagadha, a pair of images of Rishabhadeva has been found underground on which is incised an inscription of 687 A.D.<sup>2</sup> This definitely indicates the popularity of Jainism in Rajasthan at the close of the 7th century A.D.

Jainism spread in Rajasthan in the 8th or 9th century A.D. by the efforts of the great scholar named Haribhadrasuri who was the priest of the king Jitati of Chittore. In his work *Sampratichchakabhaṭṭa*, he throws some light on the condition of Jainism. We are told how a person named Sikhiṇ was invited. His father Brahmadatta who was the minister caused presents to be distributed and a festival to be celebrated in the Jaina temple in honour of the forthcoming ordination of his son, Sikhiṇ. When the day fixed for it came round, he was carried in a palanquin with great pomp.<sup>3</sup> The rivalry between Jainism and Buddhism was very keen in his time.

**RECORD OF THE MUSLIM VISITORS ABOUT JAINISM IN WESTERN INDIA:** Some information about Jainism is available in the writings of the Muslim travellers who visited Western India in about the eighth or ninth century A.D. Unfortunately, they were not enlightened observers and suffered from a confusion and ascribed every image, temple and sage to Buddhism which is not necessarily correct. The image of Buddha became so popular with them that even the temple of the Sun was believed to be that of Buddha by Bīlāduri.<sup>4</sup> Even the European scholars who translated their works, could not distinguish between Jainism and Buddhism.

Abu Zaidul writes: "In India, there are persons who in accordance with their professions wander in the woods and mountains and rarely communicate with the rest of mankind. Sometimes, they have nothing to eat but herbs and fruits of the forest. Some of them go about naked, others stand naked with the face turned to the sun, having nothing on but panther's skin. In my travels, I saw a man in the position I have described, sixteen

1. Ibid. p. 360.

2. APJS, No. 365.

3. *Sampratichchakabhaṭṭa*, Int., p. LIII, Text p. 187-88.

4. *The History of India as told by its own people* Vol. I, p. 504.

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years afterwards, I turned to that country and found him in the same posture. What astonished me was that he was not melted by the heat of the Sun.<sup>1</sup> Nakedness is the creed found among the Jainas though it was not unknown among the Hindus. Most probably, some of them were Jaina saints.

Aśāraṇ Bilād, an author of the 13th century, was not a traveller but he compiled his work from the writings of the earlier travellers. He on the information derived from Mīśorbin Muhalbil, author of Ajailbuldan, writes that in the city named Saimur, near Sindhu, there lived infidels who do not slaughter animals nor do they eat flesh, fish or eggs, but there are persons who eat animals that have fallen precipices or that have been gored to death but they do not eat at once that have died a natural death.<sup>2</sup> This type of information indicates that there were two kinds of people namely Buddhists and Jainas.

**JAINISM UNDER THE RAJPUTS:** Jainism made a striking progress under the rule of the heroic Rājapūt rulers from the eighth century A.D. No doubt, they were mostly the followers of Vaishnavism and Saivism, but they adopted a generous attitude and felt actively interested even in the progress of Jainism. The popularity of Jainism in the Rājput States of Gujarat, Malwa and Rajputana was due to the magnetic influence of the powerful personalities like Hemachandra, the Saṅkata of the Jainas. The rulers of this time were served by some highly talented Jaina statesmen who could not but evoke sympathy in their masters for Jainism by their loyal and valuable services. The merchants of this class also contributed considerably to the growth and development of their religion by constructing temples and images.

**UNDER PRATHIRĀAS:** Jainism flourished in Rajasthan under Pratihāras. There is a temple of Mahāvīra at Osīk, constructed in the time of Vatsarāja.<sup>3</sup> This Vatsarāja was contemporary of the author Jinasena who mentions him in the *Harirashtraparīna* in 783 A.D. In about 792 A.D. Nāgibhāṭṭa, the son of Vatsarāja, became the ruler of Gurjaradeśa. His popular name was Āma. From the *Prabhārakacharitṛa*, it is clear that Āma and Nāgīvaloka are one and the same ruler. He married the daughter of Vajika whose descendants became Jainas and one of them namely Karmāśāha restored the Satruñjaya

1. *The History of India as told by its own people* Vol. I, p. 6.

2. Ibid. Vol. I., p. 97.

3. A.S.I., m. Ref. 1908-09, p. 108.

Tirtha in 1330 A.D.<sup>1</sup> He honoured the Jaina teacher Bappasūri and in accordance with his instructions constructed the Jaina temples at several places. In about 840 A.D., Mihitabhoja became the ruler who also patronized Jainism under the influence of Nannasūri and Govindasūri, the disciples of Bappasūri. Kakkuka was the Pratibhārī ruler of Mandor near Jodhpur. He was a Sanskrit scholar and patron of Jainism. From the Ghatiyālā inscription of 861 of A.D., it is clear that he constructed a Jaina temple.<sup>2</sup>

**JAINISM UNDER THE CHAUHĀNAS:** By the influence of the Jaina Achāryas, the Chauhāna rulers also patronized Jainism. Prithvirāja I is known to have been ruling in 1105 A.D.<sup>3</sup> He had golden cupolas put on the Jaina temples of Rājthambhor.<sup>4</sup> This besides proving his mastery of Rājthambhor testifies to his liberal views in matters of religion. His son and successor was Ajayarāja. Though he was a devotee of Śiva, he paid due respect also to the followers of Jaina sects. He permitted the Jainas to build temples in the newly founded city of Ajmer, presented a golden Kalāśa to the temple of Pārvatīnātha<sup>5</sup> and acted as a judge in the religious discussion between the Svetāmbara teacher Dharmaghoshasūri and his Digambara opponent Gunachandra. He was succeeded by his son Arporāja, also known as Annaladeva, before 1133 A.D. He was a contemporary of Jinadattasūri whom he held in great respect. He visited him at his seat and granted a suitable site to his followers for the construction of a big Jaina temple.<sup>6</sup> Jinadattasūri died and was also cremated at Ajmer in 1154 A.D. After Dādā Jinadattasūri, the place came to be known as Dādābārī or the garden of Dādā.<sup>7</sup> After that, in a number of towns in Rajasthan, the Jaina merchants renamed their gardens as Dādābāris in respectful memory of the great saint.

After Arporāja, Visaladeva Vigraharsūja ascended the throne in about 1152 A.D. In religious matters, he followed the foot-steps of his forefathers. For Jainas, he built vibhavatīs, participated in their religious ceremonies and on the representation of one of their religious teachers, Dharmaghoshasūri,

1. MUSI JISAYLJAYA; *Jaina-lekha-saṅgraha* Pt. II, No. 12. B. JRAS, 1895, p. 516.

2. *The History of India as told by its own people*, Vol. I, p. 504.

3. ARRMA, yr. 1934, No. 4.

4. Catalogue of the Manuscripts in the Patanī Bhāṇḍāra, p. 316.

5. *Janamāna* yr. 1, No. 1, p. 4.

6. Catalogue of Manuscripts in Patanī Bhāṇḍāra, p. 316.

7. *Kharatarā-yachchha-Bṛihadguruśālī*, p. 16.

prohibited the slaughter of animals on the Ekādaśī day.<sup>1</sup> After him, Prithvirāja II became the ruler. It is known from the Bijoli inscription of 1169 A.D. that Prithvirāja II endowed the temple of Pāśvanātha at Bijoli with a village called Morakuri to meet its recurring expenses. Prithvirāja II was succeeded by his uncle Somesvara, son of Argorāja. He earned through his personal valour the *krīnda* of Pratāpalāṅkeśvara and with a desire to gain heaven endowed Pāśvanātha on the bank of the Revā with a village named Revānā in absolute charity.<sup>2</sup> After Somesvara, his son Prithvirāja III became the emperor who ruled from 1179 A.D. He liked religious discussions and therefore, in his royal court, a debate was held in 1182 A.D. between Jinapatisuri and Paṇḍita Padmaprabha, Chaitanya-vāsi to Upakeśagachchha in which Jinapatisuri emerged victorious.<sup>3</sup>

A branch of Chauhanas ruled from Nādol in Marwar from 960 A.D. till 1252 A.D. Aśvarāja of this dynasty was a feudatory of the Solankī emperor Kumārapāla. He accepted Jainism and patronized it. He gave commands for the strict observance of *ahimsā* in his kingdom on certain days. He made over to his son Kājukarāja the village of Sevāḍī as Jāgīra which was famous for the temple of Vīranātha, the 24th Tīrthakāra. The inscription of Sevāḍī of 1110 A.D. of the time of Aśvarāja records a grant of barley equal to one *kāruka* from every one of the wells *anubaya* belonging to the villages of Padmā, Medeūchchha, Chhechhaṇiyā and Meddaḍī for the daily worship of Dharmāñthadeva in the temple of Samipūti by the Mahāsūhanīya Uppalarāka (the great master of stables). The second stone inscription of Sevāḍī of 1113 A.D. records that Kājukarāja made an annual grant of 8 *drammas* to Thallaka, the son of Bāhaṭa, on the Śivarātri day for the worship of Sāntinātha in the *Khattaka* (niche) of Yaśodeva, the grand-father of the donee.<sup>4</sup>

Mahārāja Rāyapāla also patronized Jainism. The Nāḍalāl stone inscription of 1132 A.D. records a grant made by Rudrapāla and Amṛitapāla, sons of Mahārāja Rāyapāla along with their mother, Rājīl Māṇaladevi. The gift consists of two *pañkikas* of oil out of the share due to the royal family from each oil mill. The recipients were the Jaina ascetics in and outside of Nāḍalālāgīka.<sup>5</sup> The Nāḍalāl stone inscription of 1138 A.D. refers to the reign of

1. Catalogue of the Manuscripts in the Pātana Bhāndara, p. 370.

2. E. I. Vol. XXIV, p. 84. 3. Ibid. 4. *Kharutama-gachchha-Brihadgurudandi*, pp. 26—33.

5. E. I. Vol. XI, pp. 30-32. 6. Ibid. pp. 34-35.

Mahārāja Rāyapāla over Naḍulaḍāgika and then records the gift of one twentieth part of the income derived from the loads leaving or entering Naḍulaḍāgika by the Guhila Thākura Rājadeva for the worship of Neminātha.<sup>1</sup> The third Nāḍalāṭī stone inscription of 1145 A.D. is of the reign of Mahārāja Rāyapāla when Rāula Rājadeva was the Thākura of Naḍulaḍāgika. It records some benefaction of the temple of Mahāvira.<sup>2</sup> The fourth inscription of 1143 A.D. of this place of the reign of Mahārāja Rāyapāla records that Rāula Rājadeva made a grant of one Viṁśopaka from the Pailas (coin) according to him and two *palikas* from the bales of oil due to him from every *ghānsaka* to this temple.<sup>3</sup>

Mahārāja Ālhanadeva, feudatory of Kumārapāla obtained Kirātakupa, Lātarhada and Sivā in 1152 A.D. through the favour of his master. He also extended patronage to Jainism. He on the *Śivurātri* day in 1152 A.D. thinking the granting of security to animals to be the highest gift issued injunctions for the increase of his spiritual merit and fame to the *mahāyatis*, *tāmbūlikas* and other subjects, forbidding the slaughter of living beings on the 8th, 11th and 14th days of both the fortnights of every month in the three towns named above and threatening with capital punishment those who killed or caused others to kill living beings.<sup>4</sup> The Brāhmaṇas, priests, ministers and others were also ordered to respect this edict of non-slaughter. And amongst these, he who commits the sin of taking life should be fined five *drammas*, but if the sinner be one attached to the king, he should be fined one *dramma* only. We know from the Nāḍol grant that Ālhaṇa and Kelhaṇa were pleased to give to the Rājaputra Kīrtipāla 12 villages, appertaining to Nāḍalāṭī. In 1160 A.D. after bathing at Nāḍalāṭī and worshipping the sun and Maheśvara, Kīrtipāla granted a yearly sum of two *drammas* from each of his twelve villages to Jina Mahāvira at Nāḍalāṭī.<sup>5</sup> This he had done either voluntarily or on the request of the Jainas. The Nāḍol grant of 1171 A.D. registers that Mahārāja Ālhanadeva of Naḍula worshipping the sun and Iśna and making gifts to Brāhmaṇas and Gurus, granted to the Jaina temple of Mahāvira in the Sanderaka Gachchha at the holy place

1. E. I. XI, pp. 37-41. 2. Noticed by KIELMANS, E. I. Vol. IX, p. 150.

3. Edited by KIELMANS, E. I. Vol. IX, pp. 63-66; re-edited RAM KARAK J. A. Vol. XI, p. 146. 4. E. I. VOL. XI, pp. 43-46.

5. Edited by KIELMANS, E. I. Vol. IX, pp. 66-70.

(Mahāsthāna) of Nāḍūla a monthly sum of 5 *drāṇīmūṣas* to be paid from the custom house (*sakkamandūpika*) in the Nāḍūlatalapada.<sup>1</sup>

Kelhaṇadeva, the son of Ālhaṇadeva, also contributed to the progress of Jainism. The Sanderāva stone inscription of 1164 A.D. in the reign of Kelhaṇadeva records that Āphalladevī, the queen mother, granted one plough of land to the Tīrthāṅkara Mahāvīra, Mūlāñyaka of the Sanderaka Gachchha.<sup>2</sup> The Lālīṭ stone inscription of 1176 A.D. of the reign of Kelhaṇadeva states that the Rājaputras Lākhanapāla and Abhayapāla, the owners of Sipāpava and sons of Kīrtipāla, made a grant conjointly with the queen Māhibaladevī in the presence of the village *pānebhakula* for celebrating the festival of the god Sāntinātha. The grant consisted of barley weighing one *bārakha* as used as the currency of Gurjarātra from the well of the village Bhaṇiyāuva.<sup>3</sup> The second Lālīṭ stone inscription of the same time speaks of the Rājaputras Lākhanapāla and Abhayapāla as the owners of Samūṇpaka. It then records that the cultivators Bhīyaḍa, Āsadhara and others granted for their spiritual merit four seers of barley from the (field) called Khāḍisīra to the Tīrthāṅkara Sāntinātha in connection with the festivals of the Gurjara.<sup>4</sup> The second Sanderāva stone inscription of 1179 A.D. of the reign of Kelhaṇadeva of Nāḍūla records the gift of a column and house to the Tīrthāṅkara Pārśvanātha, worshipped at Sanderaka (Sanderāva) in the *bhukti* of the queen Jālhana by Rālhā and Pālhā. Those residing in the house must pay four *drāṇīas* to the God.<sup>5</sup>

Kīrtipāla removed the Chahāmān capital from Nāḍol to Jabālipura. Jainism made much headway even under the reign of Chahāmāns of Jabālipura. The Jalore stone inscription 1182 A.D. of the reign of Mahārāja Samarasimhadeva, son of Mahārāja Kīrtipāla and grand-son of Mahārāja Ālhaṇa records that *māṇḍapa* was constructed by the Sejha Yaśovīra of Sūmāla family who was joined in this work by his brother and all the members of the *Goykhī*.<sup>6</sup> Yaśovīra became the minister of Udayasimhā, the successor Samarasimhā. Another inscription of Jalore records that the temple of Pārśvanātha built by Kūmaṇapāla was rebuilt in 1183 A.D. by the Bhāṇḍārī Yaśovīra in accordance with the orders of Mahārāja Samarasimhadeva of the

1. Edited by KIELMATORS, E. I. Vol. IX, pp. 63-66; re-edited by KAM KARAN, I.A., Vol. XI, p. 140. 2. E. I. Vol. XI, pp. 46-47. 3. E. I. Vol. XI, pp. 49-50.

4. Ibid. pp. 60-61. 5. Ibid. pp. 51-52. 6. Ibid. pp. 52-54.

Chāhamāna family.<sup>1</sup> The inscription of 1245 A.D. referring itself to the reign of Chāhamāna king Chāchigadeva specified the contribution of 50 *drammas* to the *Bhāradvāga* of Mahāvira of the Chandanavihāra by a Telū Osavāla called Narapati.<sup>2</sup> Another inscription of 1275 A.D. records the gift of one Narapati to the temple of Pārśvanātha in the reign of Sāmantasinhā.<sup>3</sup>

We thus see that under the liberal patronage of the Chauhan rulers, Jainism acquired a hold in the Marwar, Ajmer, Bijoliā and Sambhar regions of Rajasthan. Both Jainism and Hinduism continued to flourish side by side. There was no spirit of rivalry or intolerance. The kings used to worship both Hindu gods and Jaina Tirthankaras and at the same time, used to participate in the affairs and functions of both the religions.

**JAINISM UNDER THE CHĀVADAS AND SOLANKIS:** Jainism enjoyed the patronage also of the Chāvadas and the Solankis. They were no doubt Saiva kings but honoured the Jaina saints and scholars also. Some rulers supported the Jaina faith with special regard. At about this time, Hemachandra's deep learning and pure life gave an impetus to Jainism in Rajasthan and Gujarat. He was a great leader and propagator of Jainism. For his depth of scholarship and purity of life, as also for his dynamic personality, he can be compared only with the great Sankarāchārya. It was as a result of his noble efforts that Jainism prospered both in Rajasthan and Gujarat.

The Chāvada dynasty was established by Vanarāja, the founder of Agahilavāda. He invited Śilagūcasori, a Jaina saint, with great honour. The saint had foretold the career of the king from noticing the marks on his body, while, as a baby, he was lying in his cradle in the forest. He placed his kingdom at the disposal of the Suri but the selfless saint would not care for it. On the suggestion of Suri, he constructed the temple of Pañchāsara in which he placed the image of Pārśvanātha.<sup>4</sup> He also invited the Jaina merchants from Srīmāla and other places of Marudhara-deśa to settle in Pattan, by affording to them many facilities.

Mularāja Solankī acquired the kingdom of Agahilavāda from the last Chāvada descendant of Vanarāja in about 942 A.D. He was a very powerful ruler and ruled over a vast kingdom which consisted of Sārasvata

1. PSAS. WC., 1908-09, p. 55. 2. Ibid. 3. Ibid.

4. *Prabandhachintāmaṇi*, *Vāṇarāja-prabumūlha*, p. 15.

and Satyaputramardalas and parts of Cutch and Saurashtra. He was a patron of Jainism and seems to have constructed the temple named Mularśī-vasahikā.<sup>1</sup>

Jainism prospered under Jayasimha and Kumārapāla who, with political motives, considered it necessary to enlist the support of Jainas who were well-known for their wealth and statesmanship. Jayasimha was no doubt a devotee of Saivite faith, but he had his leanings even towards Jainism. It is for this reason that he held an assembly in which a debate took place between the Digambara monk Kumudachandra and the Svetāmbara monk Devasuri in 1125 A.D.<sup>2</sup> To witness it, the people actually assembled from the border lands. He was a patron of scholars, and Hemachandra adorned his court for some time.

The successor of Jayasimha was Kumārapāla who gradually came under the influence of Hemachandra and at last, embraced Jainism. He took various steps for the propagation of Jainism; and in certain respects, he made his state a model Jaina state. He not only himself renounced the joys and pleasures prohibited by the Jaina scriptures but also induced his subjects to follow his path also. He issued an ordinance for the protection of animal life; and it was applied most strictly throughout his empire. The *Deyatraya-Kavya* says that in Palideśa in Rajasthan the Brāhmaṇas were forced to use corn instead of flesh in sacrifice and the ascetics who used to wear antelope skin found it hard to procure it. Merutuṅga in the *Yukāvibhāṣa-prabandha* also mentions that a simple minded merchant of Sapādālkha was given the punishment of building the Yukāvihāra at the cost of the whole of his fortune for committing the offence of crushing a mouse.<sup>3</sup> But it is evidently an exaggerated account amounting to ridicule.

Kumārapāla was also a great patron of learning and established twentyone Sāstrabhaṇḍāras in the different parts of his empire.<sup>4</sup> He was also a great builder. Merutuṅga speaks of 1440 temples built by him in

1. *Prabhavardhachintāmaṇi*, *Mūlārāja-prabandha*, p. 22.

2. *Prabhārīmbarācharitra* pp. 171-182. *Prabhavardhachintāmaṇi* pp. 78-82.

3. *Prabhavardhachintāmaṇi*, p. 110.

4. *Prabhārūkneharitra* (*Hemachandra-prabandha*) p. 92.

various provinces.<sup>1</sup> It seems to be merely an exaggeration but the fact of his having built a large number of temples cannot be ignored. From the inscription of 1154 A.D., we know that he built the Jaina temple at Jalora.<sup>2</sup>

After the death of Kumārapāla, the Jaina community faded into political obscurity but continued to be otherwise powerful and wealthy. Again under Vimala, Vastupāla and Tejapāla, it gained the political power. They were devout Jainas and they had done their best to consolidate Jainism. Vimala was appointed as the governor by Chālukya King Bhīma I after ousting Dhanḍhu(ka) who took refuge in Malwa. It seems that Vimala sent for Dhanḍhu and reconciled him to Bhīma. After that<sup>3</sup> by the orders of Dhanḍhu, he constructed the temple of Ādinātha in 1032 A.D. at Abu which is among the architectural wonders of the world.

Vastupāla and Tejapāla were at first ministers of Bhīma and the latter at the request of Viradhbala gave them to the Vāghela prince as a token of friendship. In the time of Somasīha, Tejapāla the younger brother of Vastupāla, built the temple of Neminātha, named Lugavasabī, in the memory of his son Luyasiīha, in 1230 A.D. For the worship of that temple, Samarasīha gave the village of Qabāqī in Sirohi state.<sup>4</sup>

**JAINISM UNDER THE PARAMĀRAS:** The Paramāra rulers also patronized Jainism like other Rājapūta rulers. An inscription of 967 A.D. in the Jaina temple at a village named Diyāṇī in Sirohi state records that during the reign of Kṛishṇarāja, the image of Viranātha was set up by Vardhamāna belonging to the Vishṭita family.<sup>5</sup> This inscription is very important as it determines the date of Kṛishṇarāja also. He was the Paramāra ruler of Abu, son of Āranyakarīja and grandson of Utpalakarīja. This is the oldest inscription of the Paramāra rulers of Abu.

There is an inscription in the temple of Mahāvīra at Jhādol which records that the wife of Paramāra king Dhāravarsha named Śrīnigradevi gave land to the temple in 1197 A.D.<sup>6</sup> An inscription of 1243 A.D. records a grant to the temple of Pārvanātha during the reign of Alhaqasīha, king of Chandrāvati.<sup>7</sup> In 1288 A.D., during the reign of Mahārāja Visaladeva, Śrīnigadeva of Chandrāvati, the Paramāra Thākuras namely Śrī Pratīpa and

1. *Prabhavāchintīmāni*, p. 115.

2. PRAS. WC; 1908-09; p. 56.

3. *Rājapratīmī kā Itihāsa*, p. 200.

4. APILS, No. 486.

5. Ibid. No. 341.

6. AIRMA, 1909-10 No. 22.

Śri Hemadeva of the village Dattīgī gave two pieces of land to meet the expenses of the temple of Pāśvanātha.<sup>1</sup> Suhaṇasimha, the son of Rāvala Mahipāladeva, gave 400 *drammas* to this temple for performing some religious function. From the inscription of 1334 A.D. at Dīyāpū, we know that the king Tejapāla and his minister Kūpa constructed a cistern and gave it to the temple of Mahāvīra.<sup>2</sup>

Jainism spread under the Paramāras of Malwa. The ruler of this place named Naravarman was himself a devotee of Śiva but he was tolerant of other religions especially Jainism. When Jinavallabhasuri was at Chittore, two Pañcas from the south came to his court with a problem. The scholars of his court tried to solve the problem but the southern scholars were not satisfied. But at last, the king forwarded the problem to Jinavallabhasuri who immediately solved it.<sup>3</sup> From Chittore, he came to Dhārā. The king invited him to his place where he listened to his religious discourses. So pleased was he with his extraordinary poetic talent that he offered him the choice of accepting either three villages or 300000 *pārutttha dramas*. Jinavallabha accepted neither. He requested instead that Naravarman should grant two *pārutttha dramas* daily from the customs house of Chittore for the maintenance of its two Kharatara temples. This brief notice is historically important as giving us some idea of the extent of the Paramāra kingdom and the political status of Mewar.

The Paramāras ruled over a considerable part of modern Rajasthan. Their rule extended to Mewar, Sirohi, Kotah and Jhalawar states where Jainism was very popular in those days; and the noble Jaina monuments of that period are still standing side by side with the Hindu monuments.

**JAINISM UNDER THE RĀTHORAS OF HATHUNDI:** Hathundi is a place near Bijāpur in Marwar. The Rāthoras ruled here during the tenth century A.D. Generally, they were the followers of Jainism. Vidagdbharāja, son of Harivatman, at the preaching of Vīśudevāchārya, built a temple of Rishabhadeva here and also made a gift of land to it. His son Mammatā made a grant for this temple. His son Dhavalā who also renovated the Jaina temple built by his grandfather and helped in every way to glorify Jainism. He in conjunction with his son made a gift of a well called *Pippala*.

1. APJLS No. 65. 2. Ibid. No. 400. 3. *Kharataragacchha Bijāpūrēśwari*, p. 13.

Dhvala renounced the world in his old age after having placed his son Balaprasāda on the throne. The *gadhbhūti* of Hastikundī also renovated this temple. After its restoration, the installation ceremony of the image was performed by Sāntibhadra, the pupil of Vāsudevāchārya, in 1053 A.D.; and several Śrivakas participated in it. These Rāshtrakūṭas weighed themselves in gold and distributed it among the poor as charity.<sup>1</sup>

**JAINISM UNDER SŪRASENAS:** Surasena ruled over the region now included in Bharatpur state from the 6th century to the 12th century A.D. Jainism developed much here at this time. Some of the Surasena rulers accepted and patronized it. Several images are known to have been installed here. The Jaina Achāryas visited it and some of them had also their residence here.

As Jainism was prevalent in Mathura in early times, it may have been in existence here also. But old monuments were destroyed by the Muslims. The earliest trace of Jainism here is known from the tenth century A.D. Pradyumnasuri who was the contemporary of king Alla of Mewar was honoured in the courts of Sapādalaksha and Tribhuvanagiri.<sup>2</sup> Ghāneśvarasuri was initiated to Jaina monkhood by Abhayadevasuri, pupil of Pradyumnasuri. Ghāneśvarasuri was famous as Kardamabhupati of Tribhuvanagiri. Whether Kardama was his name or title, it is not known. He founded Rājagachchha. He is said to be a contemporary of the king Munja of Malwa who died in 997 A.D.<sup>3</sup> This Kardamabhupati may be identified with the ruler Pṛithvipāla-deva alias Bhartṛipāṭha mentioned in the Thākardī (Dungārapur) inscription of Anantapāla-deva of 1155 A.D.<sup>4</sup> This inscription mentions the four princes, namely, Pṛithvipāla-deva alias Bhartṛipāṭha, his son Tribhuvanapāla-deva, his son Vijayapāla and his son Surapāla-deva. The family to which they belonged is not mentioned but they seem to be the Surasena rulers. The inscription of 994 A.D. on the image of a Jina found at Bayānī says that it was caused to be made in accordance with the instructions of Surasena of apparently the Vīgḍha Samgha by three brothers Sūbhaka, Yaśorāja and Nonnaika.<sup>5</sup> The pedestal of a Jaina image with the inscrip-

1. NJI., Pl. I, No. 898.

2. Patterson's Reports 3, pp. 158—162.

3. *Jaina Śāhityetna Samkrishpta Itihāsa*, pp. 197—198.

4. ARRMA., yr. 1215—16, p. 3.

5. PRAS., Vol. 1909—10, p. 52.

tions of 994 A.D. and one Digambara Jaina image of Mahāvira with head missing bearing an inscription of 1004 A.D. have been discovered at Kājarā.<sup>1</sup>

Durgadeva, the Digambara Jaina poet, finished the *Kṛitasammelbhaya* at Kumbhanagara ruled over by Lakshminivāsa in the fine temple of Śāntinātha in 1032 A.D.<sup>2</sup> Kumbhanagara may be identified with Kāmā near Bharatpur. As regards the king named Lakshminivāsa, he may be identified with Lakshminarāja, the son of Chitrakā, mentioned in the Bayānā inscription of A.D. 1012.<sup>3</sup> The Bayānā stone inscription of 1043 A.D. contains the names of Vishṇusuri and Maheśvarasuri, the Jaina teachers of the Kāmyakagachchha of the Svetāmaras, and records the death of Maheśvarasuri during the reign of prince Vijayapāla.<sup>4</sup> Vijayapāla is said to have rebuilt and added to the fort and to have named it after himself as Vijayamandiragadha. The Kāmyakagachchha originated from Kāmā in Bharatput state and remained confined only to this area. The mention of the city of Śripatha in the inscription clearly points out that the ancient Sanskrit name of Bayānā was Śripatha. Jaina images with the inscription of 1136 A.D. have been discovered at Naroli in Bayānā Tehsil.<sup>5</sup> These images prove that they were consecrated at the same time.

The last Sūrasena ruler of Bayānā was Kumārapāla who came to the throne in about 1154 A.D. He was preached by the Jaina monk Jinadattasuri. The ceremony of placing the golden *kutaka* and flag on the temple of Śāntinātha was performed here by Jinadattasuri with great rejoicings.<sup>6</sup> The two disciples of Jinapatisuri, namely, Jinapāla-gaṇi and Dharmasūla-gaṇi, used to study with Yaśobhadraśāchārya of this place. After getting information from Jinapatisuri, they went on pilgrimage along with the Saṅgha of Tribhuvanagiri and met their teacher along with the other Saṅgha in 1188 A.D.<sup>7</sup> Vādidevasurī who lived in the latter half of the 12th century defeated some learned scholar in the fort of Tribhuvanagiri.<sup>8</sup> An old temple of Upakesagachchha was also there.<sup>9</sup> All these facts indicate that Jainism was flourishing under the Sūrasenas in this area at this time.

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| 1. ARJMA., 1909—10, No. 1 & 2. | 2. Singh's Jaina Series, Vol. 21 (Introduction). |
| 3. E. I., Vol. 22, p. 120.     | 4. I. A. Vol. 21, p. 67.                         |
| 5. PRAS. WC., 1920—21, p. 116. | 6. Kharatramyachchha Bhāskaravallabhi, p. 19.    |
| 7. Ibid. 34.                   | 8. Bharatiya Vidya, Vol. 2, part 1, p. 62.       |
| 6. Ibid.                       |  |

## JAINISM IN THE DIFFERENT STATES OF RAJASTHAN

Jainism was in existence in the different parts of Rajasthan in early times. Even after the formation of the states, it continued to flourish under the patronage of their rulers. Temples were constructed and images were placed in them with great ceremony. The Jaina monks enjoyed the greatest respect and regard of both the kings and the masses of these states. Such was the dominance of Jainism that some rulers and most of the people began to observe the doctrine of *ahimsa*.

**JAINISM UNDER MEWAR RULERS:** Jainism enjoyed the patronage of several Mewar rulers. Such was the powerful hold of Jainism that some of the rulers, though not Jinas, constructed Jaina temples and installed images in them. They gave them charities of different kinds. They invited the Āchāryas and offered them royal reception. Influenced by their discourses they issued an ordinance for the observance of the doctrine of *ahimsa*. The Jaina ministers also constructed several beautiful Jaina temples.

Rājā Bhātrūbhāṭṭa was ruling in 943 A.D.<sup>1</sup> He founded the town of Bhartīpura after his name. He built the Gohilavihāra and placed the image of Ādinātha in it through Būḍagāṇi of Chaitrapuriya Gachchha.<sup>2</sup> The minister of his son king Allāja constructed a Jaina temple at Āghāṭa in which the image of Pārśvanātha was installed by Yaśodeavasūri of the Sanglerūka Gachchha in the 10th century. Jinaprabodhasūri was a contemporary of Mahārāvala Kshetrasinīha of Chittore.<sup>3</sup> When Jinaprabodha came to Chittore, Brāhmaṇas, ascetics, the chief among the Rājaputras, Kshetrasinīha and Karūṭarājā all combined to receive the Āchārya there in about 1277 A.D.<sup>4</sup>

Samarasinīha, the ruler of Mewar and his mother, Jayatallādevī were greatly influenced by the discourses of Devendrasūri and became his devotees. Probably, it was due to his advice that Jayatallādevī, queen of lord Tejasinīha of Medapāṭa and Chitrakūṭa constructed the temple of Pārśvanātha as we know from the Chitoragath inscription of 1278 A.D.<sup>5</sup> It also states that Mahārāvala Samarasinīha Deva, the adornment of Guhilaputra family,

1. ARRMA, yr. 1914, No. 1.

2. *Jaina Sātya Prakāśa*, yr. 7, *Dipmatamālā*, pp. 146-147.

3. *Jaina Sūkṣyānu Śāṅkshikāpti Jīlādhara*, p. 193.

4. *Kharaturupachchha Hyādāguruśālā*, p. 50.

5. ARRMA, yr. 1922-23, No. 8.

granted land to the west of the temple for a monastery to Pradyumnasuri with some endowments. Another inscription of the time of the Guhila king Samarasimha records the grant of land to a Jaina temple belonging to the Bhartipuriya Gachchha for the spiritual welfare of his mother, Jayatulladevi, who received religious instructions from Sadhvī Sumalā.<sup>1</sup> Besides, being encouraged and advised by Sūrījī, Samarasimha had also issued an ordinance prohibiting the slaughter of animals in his kingdom. This ordinance also refers to the fact that the people would abstain from taking wine and would strictly follow the rules of justice and religion. Tejaka, son of Rāmā, accompanied by his wife, Ratnadevi and his son, Vijayasimha set up a Jaina image for the welfare of Jayatulladevi as we know from the inscription of 1306 A.D. on the image in the temple of Pratāpgarh.<sup>2</sup>

Gunārāja, the cashier of King Maukala, built the temple of Mahāvīra by his master's orders in 1428 A.D.<sup>3</sup> At Nāgda, there is a temple of Pārvatīnātha which was constructed by a certain trader of the Pottavāla caste in 1429 A.D. according to the inscription.<sup>4</sup>

After Rāmā Maukala, his son Kumbhakarana became the ruler who was a great supporter of Jainism. Not only many images and temples were built and installed in his reign but he himself also built the most remarkable Jaina temple at Śāradā.<sup>5</sup> The Jaina Kittisumbha at Chittore was built by Punnasimha, the son of Jījā of the Bagheravīla caste, at the persuasion of his daughter in the 15th century.<sup>6</sup> That Mahārāja Kumbhakarana permitted the construction of a Jaina Kittisumbha inside the fort is a concrete and unmistakable evidence of his respectful attitude towards Jainism. The famous *Chumukha* temples of Ranapura and Kamalagadha were constructed in his reign. The inscription of 1434 A.D. engraved on a loose stone lying in a Jaina monastery at Delavādā in the Udaipur State records that during his victorious reign, 14 *tanakās* were allotted for the worship of Dharmachintānayi temple.<sup>7</sup> In Adbhudāji temple at Nāgda, a colossal image of Sōtīnātha was set up in 1437 A.D. by a merchant named Sūraṅga in his reign.<sup>8</sup>

1. ARRMA, yr. 1922-3, No. 9.

2. ARRMA yr. 1921—22, No. 3.

5. *History of Indian Architecture*, p. 240.

6. *Ankānta* yr. 8, No. 3, p. 129.

3. *Madhyaprānta, Madhyaprānta-nāra Rājapatiṇā* by Pratikāra Jaina Smāraka, p. 137.

4. PRAS. WC., 1904—06, p. 62.

7. ARRMA, 1923—24, No. 7.

8. PRAS. WC., 1905, p. 61.

The inscription of 1448 A.D. on a pillar in the Jaina temple now known as Singinachauri at Chittore records the erection of a temple of Jaina Tirthankara Śāntinātha by Bhāṇḍārī Velsīla, son of Sāha Kēlhā, the treasury officer of Rāgā Kumbakarana.<sup>1</sup> An inscription engraved on the image lying in the Jaina temple at Vasantagadh states that the image was set up in the Vasanatapura Chaitya by Bhāḍākā, son of Dhanst, and was consecrated by Muni Sundarasūti in 1453 A.D.<sup>2</sup> An inscription of 1461 A.D. engraved on the pedestal of a big brass image of Ādinātha at Achalagath on Mt. Ābu records that while Mahārājādhirāja Kumbhakarana was ruling at Kumbhalameru, the image was made at Dungaraput during the reign of Rāvala Smṛadūsa and brought to Ābu by the Saṅgha of Tapāgachchha.<sup>3</sup>

Jainism continued to flourish in the reign of Rāṇī Rāyamala who was the son of Rāgā Kumbha. An inscription from Udaipur of 1499 A.D. speaks of the erection of temples dedicated to Mahāvīra, Ambikā and so forth in the victorious reign of Rāṇī Rāyamala.<sup>4</sup> From the image inscription of Ādinātha at Nādlār, it is known that the ceremony of the installation of the image was caused to be made by Sīhā and Samadī whose grand-father Sīyaka had previously rebuilt the subsidiary cells through the orders of Pṛithvirāja, the eldest son of Rāyamala, the ruler of Mewar.<sup>5</sup>

Mahārājā Pratāpa, the greatest hero among the Rajputs, wrote a letter to Hiravijaya requesting him to visit Mewar for propounding the Dharma. This letter written in the old Mewārī in 1578 A.D. is a very important document in the history of Jaina religion.<sup>6</sup> This shows that though incessantly engaged in warfare for the defence of his homeland against the imperial aggressions of Akbar, Pratāpa, the indomitable hero, did not ignore the nourishment of his own soul, as also of those of his people. The fact that the invitation was extended to the greatest Jaina saint of the period indicates the catholicity of his views and his love of Jainism. A long inscription, in Mārāwārī language, of 1602 A.D. records a grant made apparently by Amatasīmba who was the son of Mahārājā Pratāpa.<sup>7</sup>

1. ARRMA., yr. 1920-21, No. 10.

2. Ibid. yr. 1923-24, No. 8.

3. Ibid. yr. 1925-26, No. 8.

4. PRAS. WC., 1905-06, p. 60.

5. PRAS. WC., 1908-09, p. 43.

6. *Rājputānd ke Jaina Pīṭa*, pp. 341-42.

7. PRAS. WC., 1907-08, p. 48-49.

Jainism enjoyed special royal patronage in the reign of Mahārājā Jagatasiṁha. The image at Nādol<sup>1</sup> and Nādīlā<sup>2</sup> have been installed by Jayamala and the whole Saṅgha respectively in 1629 A.D. Hearing the virtues of Achārya Mahātīrtha Devasuri, Mahārājā Jagatasiṁha invited him to spend his *chaturmāsa* (four months of rainy season) at Udaipur through his Prime Minister, Jhālī Kalyāṇasimha. Devasūti acceded to the request and came to Udaipur where he was welcomed with military honours as known to us from the *Dīgnayamahātākṣaya*.<sup>3</sup> Impressed by his preaching, the king became his firm devotee. He had prohibited the collection of customs revenue from the large congregation of the people held every year at Varakānā. He also issued an ordinance for the stoppage of the catching of fish or any other living creature from the Picholā and Udayasāgara lakes of Udaipur, destruction of animals during the month of birth of Mahārāja and during the Bhādrapada month every year and destruction of animal life on the coronation day of the Mahārājpā. He also ordered the repair of Jaina temples built by Kumbhā Rājā on Machinda-durga. Besides this, he worshipped the image of Rishabhadeva in the temple of Udaipur.<sup>4</sup>

The Jaina religion continued to enjoy the royal support even afterwards. The Chief Minister Dayālaśāhu of Mahārājā Rājasiṁha built the beautiful Jaina temple at Rājanagara and performed the consecration ceremony in 1675 A.D. through Vijayasāgara during his victorious reign.<sup>5</sup>

**JAINISM IN THE STATES OF DUNGARAPUR, BANSWĀRĀ AND PRATĀPAGARH:** These three states comprised the Vāgada region. Jainism enjoyed patronage and prospered under the rulers of these states. In their service, there were several Jaina ministers. They constructed a number of temples and celebrated the consecration ceremony of the images with pomp and show which attracted large crowds. Some manuscripts were also prepared under their patronage. So popular was Jainism for some time there that even oilmen and people of similar castes observed the doctrine of *ahimsā* out of respect for the Jaina population.

The existence of Jainism in this region as early as the 10th century is known to us from an inscription of 994 A.D. engraved on the Jaina image

1. PRAS., Vol. 1908-09, p. 46.

2. Ibid., p. 43.

3. Singhī Jaina Series, Vol. 14 (Introduction).

4. Bājaputālī ke Jaina Era, p. 341.

5. Kshatriyā Vrtherā Iti Hikām, p. 27.

'Jayati Sri Vāgāra Sainghah'. The capital at that time was Varapadra known at present as Baroda. The faith continued to thrive in this region which is indicated by the various evidences discovered there. On the rock of an ancient temple of Pārvatīnātha at this place, there are engraved figures of twenty four Tirthankaras. The inscription of 1307 A.D. on it tells us that it was installed by Jinachandrasūri of the Kharataha Gachchha.<sup>1</sup> The image of Keśariyāji at Dhuleva in Mewar was carried from this place.<sup>2</sup>

The ancient name of Dungarpur was Girivara. It was founded in about 1358 A.D. We know from the *Pravīsugītikātraya* of Jayānanda written in 1370 A.D. that in his days, there were five Jaina temples and about nine hundred Jaina families living there.<sup>3</sup> In 1404 A.D. Prahalāda, the minister of Rāvala Pratāpasimha, constructed a Jaina temple.<sup>4</sup> After that, Jainism continued to prosper during the reign of Gajapāla. We have copies of the four manuscripts written in his reign, namely, the *Pāñchaprasthā-vishvamapadevyakhyā* 1423 A.D., *Dvyastrayamahākārya* 1428 A.D., *Dvītyakundagrāntha-gratīya-Sakalagrāntha* 1429 A.D. and *Kathākalo* of 1430 A.D.<sup>5</sup> From the inscription of 1469 A.D. on the wall of the Jaina temple of Āntri, it is clear that his chief minister Sābhā built the temple of Śāntinātha and established an alms-house at Āntri in 1438 A.D. In that temple, he set up brass images of Śāntinātha.<sup>6</sup> After Gajapāla, his son Somadāsa became the ruler. An inscription of 1461 A.D. engraved on the pedestal of big brass image of Ādinātha at Achalagath on Mt. Abū records that it was made at Dungarpur during the reign of Rāvala Somadāsa and brought to Abū by the Saingha of Tapā Gachchha; and Sābhā with wife Karanāde and their sons, Sālhā and Mālhā set up the image. The consecration ceremony was performed by Lakshmisāgarasūri of Tapāgachchha.<sup>7</sup>

After Sābhā, his son Sālhā became the chief minister of king Somadāsa. He gave liberal charities and in 1464 A.D. fed two thousand people everyday evidently at the time of famine.<sup>8</sup> He repaired the temple of

1. *Dungarpur Rājya kā Itihās*, p. 1.
2. *Dungarpur Rājya kā Itihās*, p. 15.
3. *Mēdr Rājya kā Itihās*, p. 42.
4. *Sri Mahārāvalarajata Jayanti Abhinandana-grantha*, p. 307.
5. ARRMA, yr. 1915—16.
6. *Sri Mahārāvalarajata Jayanti Abhinandana-grantha* p. 308.
7. ARRMA, yr. 1929—30, No. 3.
8. ARRMA, yr. 1925—26, No. 8.
9. ARRMA, yr. 1929—30, No. 3.

Pārvanātha at Giripura. He erected a *mangapa* and *Dvārakulikā* in the temple built by Sābhā at Āntri. He also set up there an image of Marudevi seated on an elephant. The consecration ceremony of this newly built portion was performed by Somavijayasūri in 1468 A.D. He started to construct a big Jaina temple at his native place Thānā at a distance of five miles from Dungarpur but it was not completed.<sup>1</sup> From the Praśastis of manuscripts, it is known that *Siddha-Hema-vivikṣitī VIII*, *Śrī Sukumāla-māni-charitram* and *Kāryakalpalatākāvishikshāvṛitti* were written during the reign of Rāvala Somadāsa.<sup>2</sup> There is also the monument of the Jaina saint of his time.<sup>3</sup> The consecration ceremony of the Jaina images was performed in 1462 A.D., and 1473 A.D. during his reign.<sup>4</sup>

The son of Rāvala Somadāsa was Gangadāsa who was succeeded by Udayasinha. There is an inscription of 1514 A.D. engraved on the wall of Jaina temple of Śāntinātha at Naugāmā (Bauswara state) which states that it was built by the sons and grandsons of Dosi Champā of the Hombāḍa caste during the reign of king Udayasinha.<sup>5</sup> That Jainism continued to thrive even in later times in the Dungarpur and Banswara states is evidenced by the images of the later period discovered here.<sup>6</sup>

Even in the Pratāpagarh State, the Jaina religion was in a flourishing condition. There are several inscriptions of the 14th or 15th century found on the images in the Jaina temples of Deoli, Jhānsadi and Pratāpagarh.<sup>7</sup> The inscription on the back of a brass image in the Jaina temple at Deoli of 1316 A.D. records Thākura Kheṭāka, resident of the town Dbandhaleśvara-vāḍaku and of Śīmāla caste had the image of Pārvanātha set up for the spiritual welfare of his father Thākura Phāmpī and mother Hānsaladevi.<sup>8</sup> Even afterwards, Jainism continued to make phenomenal progress. An inscription, engraved on a slab built in the wall of a Jaina temple at Deoli, of 1713 A.D. records that the oilmen of the town agreed to stop working their mills for 44 days in a year at the request of Śāriyā and Jīvarāja of the Mahājana community in the reign of Mahārāvala Pṛithvīśīlī.<sup>9</sup> Another

1. *Dungarpur Rājya kā Tilām*, p. 58.

2. ARRMA., yr. 1916—17.

4. *Dungarpur Rājya kā Tilām*, pp. 70—71.

6. Ibid. 1914—15.

8. Ibid. 1921—22 No. 6.

2. *Śrī Mahārāvalorajata Jayanti Abhinandana Grantha*, p. 300.

5. ARRMA., yr. 1916—17, No. 5.

7. ARRMV., yr. 1921—22.

9. Ibid. 1914—35 No. 17.

Inscription in the temple of Mallinātha at Deoli of 1717 A.D. records that when Mahārājādhīraja Mahārāvala Prithisimha was ruling at Devagarh and Pahādasiṁha was his heir-apparent, the temple of Mallinātha was built by Singhavī Vardhamāna, son of Singhavī Śivarsha and his wife Rukmi.<sup>1</sup> In the reign of Mahārāvala Sāmantasimha, the temple of Ādinātha was built by Dhanarūpa, Manarūpa and Abhayachandra in 1781 A.D.<sup>2</sup> A grand ceremony of the consecration of the images was also performed at Pratipagārha in 1867 A.D.<sup>3</sup>

**JAINISM IN THE KOTAH STATE:** Jainism was prevalent in very early times in the region now included in the Kotah State. Padmanandi composed the *Jambūdrupapayatti* at Bārā. From this work, we know that Bārā was full of the Śūvakas and Jaina temples. This city was in Pariyātra governed by a king named Śakti or Śanti who possessed noble character and true knowledge.<sup>4</sup> This Bārā may be identified with Bārān in Kotah state. It was a centre of Jainism in the past as some old Jaina temples are still found here. It also remained the seat of the Bhāṭṭākāras of the Mūlasarīgha at this time.<sup>5</sup> This ruler may be identified with Saktikumāra of Mewar who ruled in 977 A.D. at Āghāṣa.<sup>6</sup> The kingdom of his grandfather Bhāṭṭipāṇḍita II seems to have extended on the south-east up the border of Pratipagārha.<sup>7</sup> His son and successor Allāta was also a powerful ruler. Afterwards, Saktikumāra obtained the glory and consolidated his kingdom.<sup>8</sup> His kingdom might have included some portion of Kotah state.

At Sheragarh, three colossal Jaina images were set up by a Rajput Saradīra in the eleventh century A.D. At present, these images are housed in a dilapidated building. From the inscription on the images, it is known that the city at that time was known as Koshavardhana.<sup>9</sup>

There are the Jaina caves of the 8th or 9th century A.D. situated at a distance of three miles from Ramagāth. This place is fifty three miles north-east of Kotah. In early times, it was known as Śrinagara. The hill is covered with a thick forest infested by tigers and lions and other wild life.

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| 1. ARRMA, yr. 1934—35, No. 18.  | 2. Ibid. No. 20.                           |
| 3. शंख १६३४ साम्राज्य के बीच प्राप्तप्रयुक्ति नगरे वाँ गुडकुदारि परम दिग्मवर उपनेशात् प्रतिष्ठितं हर्द चिन्हिणै।                |  |
| 4. JEGAL KISHORE MOKHTAR fixes the time of this work to be the eighth century A.D. See <i>Purātana Jainārākyāvachī</i> , p. 67. | 5. I. A., Vol. 21, p. 57.                  |
| 6. Ibid. 30, p. 186.  | 7. ARRMA, 1910, p. 2.                      |
| 8. I. A., Vol. 32, 189.   | 9. <i>Kotah Kālīya kā Itihāsa</i> , p. 28. |

Several Jaina monks like the Jaina monks of Ellorā passed their time in isolation from busy towns and were devoted to a life of meditation and contemplation. Near the caves, there are several statues of Jaina Tirthankaras.

At Atru, a railway station on the Kotah-Bina railway and situated now in Kotah district, there are the ruins of several beautiful Hindu temples and also those of two exquisite Jaina temples. The inscriptions discovered in the Hindu temples show that they were constructed in the 12th and 13th centuries of the Christian era when the Paramāras of Dhārā were ruling over this area. It will not be unsafe to conclude that the Jaina temples are contemporary of the Hindu edifices; and under the liberal policy of the Paramāras of Dhārā, they existed side by side with the Hindu temples for the worship of Jaina community which was quite large at Atru at this time.

Twelve miles from Atru to the east is situated the ruined town of Kṛishṇavilāsa popularly known as Vilāsa on the bank of a small river known as Pārvati. There are found a number of dilapidated Jaina and Hindu temples which seem to have been of the 8th to the 11th century A.D.

About 25 miles further east from Vilāsa, there is an old town of Śahabāda. Five miles from this town is a mound near the tank. At both these places, there are the ruins of both Jaina and Hindu temples which indicate that the followers of Brahmanical religion and Jainism lived in peace and amity in this region.

In 1689 A.D. at Chāndakhedi, near Kahāmpura, during the reign of Aurangzeb when his Sūmanta Kishorashītha Chauhanā was ruling at Kotah, Kṛishṇadāsa, a very rich merchant of the Bagherwāla caste, constructed a Jaina temple of Mahāvira and celebrated the installation ceremony of the temple as well as images with his wives and sons.<sup>1</sup> At this time, Aurangzeb was in the south where Kishorashītha was serving him faithfully. Even then repeated explanations were demanded as to why the temple was being built against the express imperial policy. But the local authorities continued to send evasive replies because they knew that the emperor's end was nigh.

**JAINISM IN SIROHI STATE:** In Sirohi State too, Jainism made marked progress. Its rulers patronized it beyond any shadow of a doubt. Temples were built and images were placed in them. Some of the rulers

1. Inscription on Yantra in the Jaina temple at Jaspur.

invited the religious Achāryas and followed their instructions both in letter and spirit.

This area was a centre of the Jaina religion. The Kālandari inscription of 1332 A.D. records a fast unto death by the members of a whole Saṅgha.<sup>1</sup> They all gave up their worldly existence by abstaining from food. The names of those who thus immortalized themselves are given. This record bears an eloquent testimony to the deep and passionate faith of the people in the doctrines of Jainism in the 14th century A.D.

Jainism continued to grow and expand under the rulers of Sirohi. The inscription of 1408 A.D. in the temple of Mahāvīra at Pindwāḍā records the installation of Vardhamāna during the reign of prince Sohaja.<sup>2</sup> The fact that Rāyamalla constructed the monastery of Rishabha in the reign of Rājasiṅha in 1542 A.D. is known to us from the inscription engraved on a slab in the temple of Rishabha about three miles from Ābū Road station.<sup>3</sup> In 1546 A.D. during the reign of Durjanāśāla, two shrines for the merit of Lachhalade<sup>4</sup> and Tejapāla<sup>5</sup> respectively and in 1565 A.D. in the reign of Udayasiṅha, two shrines for the merit of Bījī Gorāngade<sup>6</sup> and Lakshmi<sup>7</sup> were constructed in the temple of Mahāvīra at Pindwāḍā.

While going to Fatehpur Sikri on the invitation of Akbar, Hiravijayasuri stayed at Sirohi where he was welcomed by king Suratāsiṅha. The king took a vow to refrain from drinking, hunting, flesh-eating and irregular sexual life. He also abolished some taxes on the advice of the Sūri.<sup>8</sup> An inscription on the temple of Sirohi tells us that the temple of Chaturmukha was built in the city of Sirohi during the reign of Mahārāja Rājasiṅha, son of Suratāsiṅha in 1577 A.D.<sup>9</sup>

In the reign of Alchaitrāja, Dharmadāsa erected the *pūjāstūpa* of Siṁhavijaya with the *chatavridha* Saṅgha in 1662 A.D. at Viravāḍā.<sup>10</sup> It is the ancient name of Brīmhāṇavāḍā. In 1663 A.D., Udayabhāṇa<sup>11</sup> and Jagamīla<sup>12</sup> celebrated the consecration ceremony of the images Ādinātha and Śītalanātha

1. PRAS. WC., 1916–17, p. 67.

2. Ibid., 1924–25, No. 10.

3. Ibid., No. 380.

4. Ibid., No. 384.

5. APJS, No. 260.

6. Ibid., No. 243.

7. ARRMA., 1909–10, No. 3.

8. APJS., No. 379.

9. Ibid., No. 383.

10. Sūriāvara and Samrat Akbar, p. 188.

11. Ibid., No. 268.

12. Ibid., No. 237.

respectively in his reign. At the same time, the whole Samgha performed the installation ceremony of the image of the Kūntubhūtha at the place, Peśuvā.<sup>1</sup>

In the year 1714 A.D., Pitha established the *pādukā* of the Suti in the reign of Mānasimha.<sup>2</sup> During the same reign in 1730 A.D., Bhappūraka Chakravarasūti with other saints celebrated the installation ceremony for the good of others at Mađīra.<sup>3</sup> In 1819 A.D., king Śivasimha gave the amount of taxes imposed on animals and land in the village Bāmaqavāḍa as Jāgira to the Jaina temple.<sup>4</sup>

**JAINISM UNDER THE RULERS OF JAISALMER:** Jainism flourished very well under the Bhatī Rajapats in the mediaval period in Jaisalmer. Owing to its location in the heart of the desert, this place remained safe and secure from the Muslim invasions. Several beautiful temples were built and numerous images were placed in them with great celebration. Even the kings also took much interest in the religious affairs by participating in various ceremonies. The *pādukas* of several Jaina Āchāryas were installed. The *trāvaka*s led the Samghas to the places of pilgrimage. The Śāstra-bhāndāras were founded for the preservation of the manuscripts here.

The former capital of Jaisalmer was Lodorva. In about 994 A.D., there was a king named Sāgara in whose time Jineśvarasūti, pupil of Vardhamānāśūti of Kharatara Gachchha, came to this place. By his good wishes, two sons namely Śridhara and Rājadhara were born, who constructed the temple of Pāśvanātha here.<sup>5</sup> This temple was renovated in 1618 A.D. by Setha Thābaruśāha.<sup>6</sup>

Jainism had a stronghold at Vikramapura (now called Bikāmapura) in Jaisalmer state from the early times. Specially, Karatatagachchha remained dominant here. Āchāryas of this Gachchha visited this place from time to time and performed various religious functions. In about 1111 A.D., Jinavallabhsūti visited Vikramapura.<sup>7</sup> Jinapatisuri was born in 1153 A.D. at this place. He was initiated to monkhood in 1160 A.D. and was placed on *pāṣa* in 1166 A.D. here. He initiated several persons to monkhood here from time to time. In 1173 A.D., he performed the installation ceremony of the *stupa*

1. APJLS., No. 504.

2. Ibid., No. 101.

3. Ibid., No. 103.

4. Ibid., No. 204.

5. NJI., pt. III, No. 2540.

6. Ibid., No. 2544.

7. *Kharatatagachchha Brīhadperurāvalī*, p. 13.

of *bhagavān* Guṇachandra-gṇī.<sup>1</sup> The Śrāvakas of this place participated in the Saṅgha led by Abhayakumāra to the holy places with Jinapatiśuri from Aññhilapattāṇa in about 1185 A.D.<sup>2</sup>

Jaisalmer was made the capital after the destruction of Lodorva. In 1283 A.D., Jinaprabhodhastūri visited Jaisalmer. He was warmly received by Mahārāja Karpa with his army. At his request, Sūriji spent his rainy season.<sup>3</sup> Here also, during the reign of King Lakshmaṇasimha, the temple of Chintāmaṇi Pārvatīnātha was constructed on the preaching of the Āchārya Jinarājaśūri in 1416 A.D.<sup>4</sup> The image of Pārvatīnātha brought from Lodorva was placed in this temple. After the construction, the building was named Lakshmaṇavilāsa. It indicates the love of the subjects towards the king under whom their religion must have flourished.

The successor of Lakshmaṇa was Vayarasimha. In 1436 A.D., Pāsaḍa with the members of his family set up an idol of Supārvatīnātha in the temple of Chintāmaṇi during his reign.<sup>5</sup> Sāha Hemarāja and Puni constructed the temple of Sambhavanātha in 1437 A.D. during his reign.<sup>6</sup> The festivities in connection with the consecration ceremony took place in 1440 A.D. when Jinabhadra put three hundred idols of Sambhavanātha and of others. Even King Vayarasimha took part in the festivities. In his reign, Sāha Lolā with the members of the family set up the image of Pārvatīnātha in the standing pose in 1440 A.D.<sup>7</sup>

Chitragadeva was the son of Vayarasimha. He became the king in about 1448 A.D. In his reign, Sajāka,<sup>8</sup> Sachoharāja<sup>9</sup> and Sajjā<sup>10</sup> celebrated the consecration ceremony of *Nandīnarapāṭikā*, *Śatrughna Giranārāratīra Pāṭikā* and *Nandīlearapāṭikā* respectively through Jinachandasuri in 1461 A.D.<sup>11</sup>

Jainism made striking progress also during the reign of Devakarāṇa. Kheṭā of Sāṅkhvālechā gotra and Pañchā of Chopaḍā gotra constructed the two temples namely of Śāntinātha and Asūḍāspada respectively in 1479 A.D. during his reign.<sup>12</sup> There was some sort of matrimonial alliance between these two rich persons. Sanghavī Kheṭā with his family made

1. *Kharaturapachchha-Bṛihadguruvivāli*, p. 24.

2. Ibid., p. 34.

3. Ibid., p. 58.

4. NJL, pt. III, No. 2112.

5. Ibid., No. 2114.

6. Ibid., No. 2139.

7. Ibid., No. 2145.

8. Ibid., No. 2146.

9. Ibid., No. 2147.

10. Ibid., No. 2149.

11. NJL, pt. III, No. 2154.

pilgrimage to Sattranjaya, Girnar and other Tirthas many times. He also performed the consecration ceremony of the famous *Tapapattiśikā* of the temple of Sambhavanātha. Even in 1479 A.D., Dhanapati of Pāñtana celebrated the *pratishṭhā* of Śāntinātha *bimba* during his reign and established it in the Pāñtāvanātha temple.<sup>1</sup> In the same temple, in 1479 A.D., Hemū<sup>2</sup> and Bhimasī<sup>3</sup> made *Jinavarendra Pattiśikā* in his time. The image of Marudevi was also erected at this time in the temple of Rishabha.<sup>4</sup>

The Jaina religion continued to progress in the time of the later rulers of Jaisalmer. During the reign of Bhimesena in 1593 A.D., the *Pādaka* of Jinakuśalasuri was erected by Sarvaghavi Pāsadatra.<sup>5</sup> The consecration ceremony of the pillar of Pāñtāvanātha temple was also performed in 1606 A.D.<sup>6</sup> In 1615 A.D. during the victorious reign of Kalyāṇadāsa, Jinasiṁhasuri built the *pādaka* of Jinachandrasuri.<sup>7</sup> Even in 1616 A.D., Mantri Todaramala constructed the door of *Upāsana*.<sup>8</sup> In 1621 A.D., Jinasiṁhasuri came to Jaisalmer and celebrated the consecration ceremony of the image of Chintāmani Pāñtāvanātha brought from Lodorva and placed it in the temple named Lakshmanavihāra.<sup>9</sup> In the reign of Buddhasīrīha, Gangīrama with his family installed the images at the preaching of Patīvasundara-gaṇī in 1712 A.D.<sup>10</sup> In the reign of Akhaisīrīha in 1749 A.D. and in 1755 A.D., the *Pūjyapādaka* of Jinaudaisuri was erected by his disciples.<sup>11</sup>

Mūlārīja also patronized Jainism. In 1768 A.D., the *stupa* of Jinayuktasuri was constructed.<sup>12</sup> The Saṅgha established the *stupa* of Jinakuśalasuri in 1783 A.D. through the discourses of Jinachandrasuri.<sup>13</sup> In 1786 A.D., the *sthambha pādaka* was erected and its consecration ceremony was celebrated by Pt. Rupachandra.<sup>14</sup> The pillar was erected over the remains of Papchita Śrī Vardhamāna in 1784 A.D.<sup>15</sup> The whole Saṅgha constructed the temple of Rishabhadeva and its installation ceremony was celebrated by Pt. Rupachandra in 1804 A.D.<sup>16</sup> In 1818 A.D., the pillar was raised on the remains of Jinachandrasūri.<sup>17</sup>

1. NJI, pt. III, No. 2120.

4. Ibid., No. 2400.

7. Ibid., No. 2497.

10. NJI, pt. III, No. 2501.

13. Ibid., No. 2502.

16. Ibid., No. 2576.

2. Ibid., No. 2401.

5. Ibid., No. 2404.

8. Ibid., No. 2447.

11. Ibid., No. 2508 & 2600.

14. Ibid., No. 2510.

17. Ibid., No. 2604.

3. Ibid., No. 2400.

6. Ibid., No. 2505.

9. Ibid., No. 2498.

12. Ibid., No. 2603.

15. Ibid., No. 2511.

Mularāja was succeeded by Gajasiñha. During this reign, the initiation ceremony of Jinaudaisuri Achārya was performed by *śaṅghas* in 1819 A.D.<sup>1</sup> Fascinated by the discourses of Jinamahendrasuri, Guṇāchanda, Savāñīrāma and Maganirāma with their wives, sons and daughters went out on pilgrimage to Abu, Śikharaśa etc. in 1834 A.D.; and there they organized feasts, worship, charity and *rathayatras* function.<sup>2</sup> Encouraged by Jagavīśala Muni, the desolated *pādaka* of Jinalatshasūri was repaired by the Osvalas who consecrated it through Mahārāvala Gajasiñha.<sup>3</sup> In 1840 A.D., Saringhavī Guṇānamala with the members of the family, for personal merit, repaired the old Jaina temple near Amarasāgara and installed in it the image of Adinātha.<sup>4</sup> The *pādaka* of Jitaraṅgagāṇi, pupil of Jinachandra, was placed by Jinamahendrasuri in 1844 A.D.<sup>5</sup>

Rajāśita Śīniha was the successor of Mularāja in whose reign, Jainism made further progress. Inspired by the discourses of Jitaraṅgagāṇi, the Saṅgha constructed the temple of Ādinātha in 1846 A.D. and its installation ceremony was performed by Muni Dūṅgarsi.<sup>6</sup> At Amarasāgara, the *Śaṅgha pādaka* was put up by Jimmuktisuri in 1860 A.D. and it was consecrated through Sāhiba Chandra.<sup>7</sup>

**JAINISM IN JODHPUR AND BIKĀNER STATES:** Jainism flourished in Jodhpur and Bikāner states under the patronage of the Rājhoḍa rulers. During their reign, temples were constructed and images were installed in them. These Rājhoḍa rulers had deep reverence for Jaina saints, and they often used to pay visits to them. The official reception was accorded to them on the occasion of their visit to their capitals.

The Jaina religion was quite popular at Nagara, three miles from Jalsola which was ruled by the descendants of Mallinātha, ruler of Kheḍa, the old capital of Jodhpur state. The Rājhoḍa rulers of this place were liberal in their outlook; and therefore, Jainism flourished exceedingly in their reign. Jaina temples were built and repaired. In 1459 A.D., Govinda Rāja gave donations to the temple of Mahāvīra on the advice of Modarāja-gaṇi during the reign of Raduḍa.<sup>8</sup> The inscription of 1511 A.D., in the temple of

1. Ibid., No. 2504.

2. N.H., pt. III, No. 2500.

3. Ibid., No. 2525.

4. Ibid., No. 2524.

5. Ibid., No. 2499.

6. N.H., pt. III, No. 2518.

7. Ibid., No. 2642.

8. N.H., No. 931.

Rishabha of the reign of Rāula Kushekāṇa records the erection of *rangamandapa* of Vimalanātha temple by the *Sāṅgha* of Vitamapura.<sup>1</sup> The *nalinayadapa* of Śāntinātha was completed in 1557 A.D., when Rāula Meghvijaya was the king.<sup>2</sup> The inscription of 1580 A.D. records the repairs of the temple when Rāula Meghvijaya was reigning and Parama Bhajtāraka Sri Hiravijyasūri was the Pontiff who visited the court of Akbar.<sup>3</sup> In the reign of Rāula Teja Sīhiha, the *Sāṅgha* repaired the temple of Śāntinātha.<sup>4</sup> The inscription in the temple of Rishabhadeva records some reconstruction in 1610 A.D. when Rāula Teja Sīhiha was reigning and Bhajtāraka Vijayadevasūri was the pontiff.<sup>5</sup> The Jaina community of this place constructed a *chatubhikā* in the temple of Mahāvīra in 1621 A.D. through the favour of Nākodā Pārvanātha in the time of Rāula Jagamala.<sup>6</sup> In 1624 A.D. a *nirgima-chatubhikā* together with three windows was constructed in the temple of Pārvanātha by the Jaina community when Rāula Jagamala was ruling.<sup>7</sup>

The Rāthoḍa rulers of Jodhpur State followed the policy of religious toleration, so Jainism prospered under their rule. In 1612 A.D., during the reign of Surya Sīhiha, Vastupāla with his wife and son celebrated the installation ceremony of the image of Pārvanātha.<sup>8</sup> Bhīmā with his wife, sons and grandsons set up the image of Pārvanātha at Kāpaḍā in 1621 A.D. when Gaja Sīhiha was ruling.<sup>9</sup> This inscription is important in so far as it points out to the fact that Kāpaḍā, the portion of Sirohi state at that time, was under the possession of the Rāthoḍa ruler of Jodhpur. Most probably, it came under their sway when Sūrīra Sīhiha was reduced to submission by Surya Sīhiha. It is clear from the inscriptions that new images were set up in the temples of Ādinātha, Mahāvīra and Pārvanātha by Jayamalla in 1626 A.D. during the reign of Gaja Sīhiha at Jālor.<sup>10</sup> The images were also installed at Mertā<sup>11</sup> and Pājī<sup>12</sup> in 1629 A.D. during his reign. The inscription on the image of Mertā says that Bāī Pūrenāmnyā with his sons installed the image of Sumatinātha. From the inscription on the image of Pārvanātha at Pālī, we learn that, when Gaja Sīhiha was reigning and Amara Sīhiha was the heir

1. PRAS., WC., 1911-12, p. 54.

4. PRAS., WC., 1911-12, p. 54.

7. Ibid.

10. PRAS., WC., 1908-09, p. 55.

12. PRAS., WC., 1907-08, p. 45.

2. Ibid.

5. Ibid.

8. NJI., No. 773.

11. NJI., No. 783.

3. Ibid.

6. Ibid.

9. Ibid. No. 981.

apparent, this place was held by Chauhan named Jagannātha, son of Jasavana. The image was caused to be made by two brothers namely Dunigara and Bhakata, residents of Pāli itself and belonging to the Śrimāla caste. It seems that the Chauhan ruler Jagannātha of Pāli acknowledged suzerainty of the Rāthodas rulers of Jodhpur and patronized Jainism or at least allowed it to flourish in his state.

In 1737 A.D., in the reign of Mahārājā Abhai Sīha, when Bakhā Sīha and Bairi Sāla were ruling over Mārotha, a great ceremony of the inauguration of the temple of Sīha and the images was held.<sup>1</sup> This function was performed by Rāma Sīha who was the *dīnīna*. This inscription is of great historical significance as it indicates that Mārotha then was not an independent unit but came under the possession of the Rāthodas of Jodhpur. In the reign of Rāma Sīha, son of Abhai Sīha, Giradhara Dāsa constructed the temple at Bilādā in 1746 A.D.<sup>2</sup> In 1767 A.D., a *rathayātrā* function was held with great rejoicings during the reign of his feudatory ruler named Hukama Sīha, a Meratiyā Rājapūta when Bhagīraka Vijayakīrti visited Mārotha.

Bikājī with his followers left Jodhpur and founded Bikaner in about 1488 A.D. He and his successors showed respect towards Jainism and its ascetics. Mahārājā Rāya Sīha, who was contemporary to Akbar, became a disciple of Jinachandra Sūri. At the request of his minister Karama Chandra, he brought 1050 Jaina images of Sīrohi from Akbar in 1582 A.D. which

1. Inscription on a pillar in the temple of Mārotha which is at a distance of six miles from Kuchchhānaqa Road station.

संवत् १६२४ माहशुक्ले १३ व्रदीपवारे महारोड नगरे महाराजाधिराज महाराजा अमेयिहुजी तत्र ब्राह्मदित राठोड श्री दलिलिहु वैतीमाल राज्ये श्री मूलसंगे नवान्याये कलालकारणे गरस्वनीयच्छे कुद्युदनार्थिक्ये मंडलाचार्ये श्री रत्नाकौति तथांट्रे मंडलाचार्ये श्री जनतकीति जानाय सहेलबलिन गोवेन माह भिरभर मध्युक्ष माह गरमिह तथ्य भायां राष्ट्रभुरे तथ्युत्र दीलतीराम माहित राम, मंगाराम माह रामगिह दिवे प्रतिष्ठा करायिला ।

2. N.P., No. 937.

3. संवत् १८२४ का चीति जस्ताक गुदी १० दिने श्रीमद गद्वारक श्री फिजयकोणि महाराज महारोड नगरे गफ्ते चतुर्मास कियो । महाराज श्री विजयगिहजी तत्रयात्राल मेष्टपाराजी श्री हरियिहुजी, राजी श्री मशकां-गिहजी, राजी श्री सालीमगिहजी, राजी श्री दीपगिहजी, गर्मरासहजी, जीवर्णगिहजी, हुक्मगिहजी राज्य वक्तेमाने — श्री रथ्याका उच्छ्रव चलीगाति पञ्चाम स कियो ।

were looted by Turāsanakhān and thus saved them from destruction.<sup>1</sup> This is evidently an exaggerated account. Turāsanakhān had probably nothing to do with Akbar. He might have been a local fanatic chief who indulged in iconoclasm. Karama Chandra celebrated the *Yugoprakarṇapadotsava* of Jinachandra Suri at Lahore in which Mahārājā Rāya Śīṁha with Kuṇvara Dala-pata Śīṁha participated and presented many religious manuscripts to Suriji.<sup>2</sup> Mahārājā Rāya Śīṁha had good relations with Jinasiṁha Sūri who was the *Pastubhara* of Jinachandra Suri. In his reign, Hammīra with the members of his family established the image of Neminātha in 1605 A.D.

Kartā Śīṁha became the ruler in 1631 A.D. Jainism continued to grow during his reign. He granted land for the construction of the Jaina Upāsana. The relations of Mahārājā Anupa Śīṁha with Jinachandra Suri and the Jaina poet Dharmavardhana were intimate and cordial. The poet Dharmavardhana Suri composed a panegyric in Rājasthāni language on the coronation ceremony of king Anupa Śīṁha who was a renowned patron of art and literature. Between Jinachandra and the several rulers of Bikaner such as Mahārājā Anupa Śīṁha, Jotīvara Śīṁha, Sajana Śīṁha and Gaja Śīṁha, there was a considerable correspondence. Mahārājā Surata Śīṁha became the ruler in about 1765 A.D. He was devoted to Jaina saints. He used to regard Jāṇasāṅgara as the Avatāra of Nārāyaṇa. He granted land for the construction of a number of Jaina *Upāsanas*. He had very great respect for Dādāśāhība and gave the land of 150 bighās to meet the expenses of the worship of Dādāji.<sup>3</sup> He was succeeded by Mahārājā Ratana Śīṁha in 1828 A.D. He continued to show respect towards Jaina teachers and Jainism.

**JAINISM IN JAIPUR STATE:** The Jaina religion also prospered under the Kachchhāvā rulers of Jaipur who extended patronage to it. About fifty Jainas acted as *dīkṣitar* in the State, and under their patronage various copies of the Jaina scriptures were prepared; a large number of temples were constructed; and the consecration of the images was celebrated. At the same time, Jainism flourished in the different parts of the Jaipur State in the *jāgīrīshārīs* of several powerful *thākurs*.

1. *Bikanera Jaina Lekha Saṅgraha*, p. 27. (*Introduction*).

2. *Ibid.*, p. 7.

3. *Bikanera Jaina Lekha Saṅgraha*, pp. 8-11 (*Introduction*).

Jaipur State remained the stronghold of the Jaina religion in the medieval period. In 1538 A.D., during the reign of Katania Chanda, a copy of *Bharatiyadattacharitra* was written.<sup>1</sup> Copies of the *Pāndavapurāṇa*<sup>2</sup> and *Harivisvapurāṇa*<sup>3</sup> were written in the temple of Neminātha in 1539 A.D. during Bhāratamala's rule. After Bhāratamala, Bhagavān Dāsa became the ruler. In his time, the copy of the *Vardhamānacharitra* was written at Mālapurā.<sup>4</sup>

Jainism continued to develop in the reign of Māṇa Sinha. In his reign, the copy of the *Harivisṭupurāṇa* was written in the temple of Ādinātha at Mālapurī in 1588 A.D.<sup>4</sup> In his time, Thāna Sinha of Khandelavāla caste led the Saṅgha to Pāvāpurī in Bihar where he performed the installation ceremony of the *Shodasakāranya Yantra* in 1591 A.D.<sup>5</sup> The inscription of 1603 A.D. on the large pillar states that during the reign of emperor Akbar and his feudatory Māṇa Sinha, the pillar was erected by Bhajrātaka Chandrakīrti residing at Champāvatī<sup>6</sup> known as Chātsu. The two copies of the *Harivisṭupurāṇa* were written in 1604 A.D. and 1605 A.D. respectively at Rājamahalā<sup>7</sup> and Saṅgrāmapura<sup>8</sup> (modern Sāngāner) in his reign. The inscription of 1607 A.D. points out that the consecration ceremony of the images on a large scale was celebrated at Maujamāhabad by Jetā with his sons and grandsons when Māṇa Sinha was ruling.<sup>9</sup>

Jainism also continued to develop even in the reign of Mīrzā Rājā Jaya Sīrīha. There is an inscription of 1654 A.D. engraved on a slab in the Digambara Jaina temple of Godā at Sāngānera of the time of the emperor

J. P. S., p. 149.

<sup>2</sup> Ibid., p. 120.

3. Tbd., p. 77.

<sup>4</sup> Ibid., p. 170.

8. Ibid., p. 72.

६. संवत् १९४८ वैशाख मास पावनपुरी नमे श्री शारा भातमिह श्री मूलतंत्रे महाराज श्री प्रभानन्द तथा मेहकालाचार्य श्री घर्णचन्द तत् मंडलाचार्य श्री लक्षितकीर्ति महाराज श्री कन्द्रयोगि गृहपतेश्वाल मंडलज्ञाल सावधा नीवे गा ननसाज नू भार्या मुहमानवेंौ नू पुत्र गा पदारथ तत् मा हैमदार तत् शार्या हरसमये पदारथ भार्या पाटनदै तत्त्व नाह साकुराम तत् भार्या दीना पुत्र गा सहस्रमाल तत् मानसिंह तत् वालसिंह निरुप ब्रह्मणि ।

7. ALRIMA, 1927.

B. P. H. B. 72

१०. संकेत १६८४ वर्षे ज्येष्ठ वदि १ कोपवारे कुलशब्दे वहाशाब्दिरिक्त मानसिंह राज्ये भ. वी प्रभावित थाए हु चट्टारक औ चन्द्रकीति नव वदे भ. वी देवेन्द्रकीतिस्त्रिलक्ष्माये खड़कलकालान्वये योधायोजे गं कानूनेन वैचाप्यम् युग्मल व्रतित्या करण्याता पादोद्दी गोंदे सा भाषा तद्वायाऽप्यकर्णे तयो युत प्रथम या रामभल, दि देवा, वृन्दीय या जंगा तत्पुर वनवीर, लक्ष्मा, लक्ष्मी नरहरि, जयवंत, योहर, संयराना मौर्यगायाह भव्यं जैसा गिर्व प्राप्यति ।

Shāhjahān and Rājā Jaya Simha.<sup>1</sup> The inscription in the Jaina temple at Amber says that the Chief Minister, Mohana Dēsa, of Jaya Simha of Khaṇḍel-vāla caste built the temple of Vimalanātha at Ambāvati (Amber) and adorned it with golden *kalasa*. It further mentions that in 1659 A.D., when Mahārājādhirāja Mahārājā Jaya Simha was ruling at Ambāvati as a great feudatory of emperor Shāhjahān, some additions were made to the temple by the Chief Minister of Mahārājā Jaya Simha.<sup>2</sup>

Sawāī Jaya Simha, the celebrated scholarly ruler of Jaipur, was served by three Jaina *dīnīmās* namely Rāma Chandra Chhābarā, Rāvī Kripā Rāma and Vijaya Rāma Chhābarā. These statesmen tried their best for the propagation of the Jaina religion. Rāma Chandra constructed the Jaina temple at Shāhabāda midway between Jaipur and Rāmagadha. He and his son Kisanā Simha participated in the function of the *Patti* ceremony of the *Bhaṭṭāraka* Devendrakīrti. It is described in the *Jakarī* of Bhāṭṭāraka Devendrakīrti, composed by Nemichanda.<sup>3</sup> Rāvī Kripā Rāma also took a keen interest in religious affairs. He built a Jaina temple at Chātsu. The big Jaina temple in the Chākasū kā Chaukā at Jaipur was constructed by him. He also constructed a Chātyālaya for worship in his house. Besides, he participated in the function of the *patta* ceremony of the Bhāṭṭāraka Mahendrakīrti and sprinkled water over his head. This is written in the *Jakarī* of Mahendrakīrti composed by Pt. Akhai Rāma.<sup>4</sup> Vijaya Rāma got the *Samyakteekāmīmūlī* written and presented to Pt. Govardhana in 1740 A.D.<sup>5</sup> The copy of the *Karmakāṇḍasatīṣṭha* was also written in his reign.<sup>6</sup>

Even during the troubled reign of Sawāī Mādhō Siōha, the Jaina religion continued to thrive. He was also served loyally like his father by several Jaina statesmen. Bāla Chandra Chhābarā became the Chief Minister of Sawāī Mādhō Siōha in 1761 A.D. Before him, an intolerant Brāhmaṇa,

1. ARMA, 1925-26, No. 11.

2. Ibid., 1933-34, No. 13.

3. सप्तर्षी विजितदाय गी आहुय, देवाण रामगद निवासनंदेशी ।

(Guṇḍī No. 180 in the temple of Pāṭodī at Jaipur):

4. अवकाश सवद उचार करता कलशस्त्रक दालिता, श्री यमकुमाराम गी निज मुख्य जप्तिस्त्रिया ।  
(Guṇḍī, No. 189 in the temple of Pāṭodī at Jaipur).

5. Copy of this manuscript in *Āmerathāṇḍīśva*.

6. PS., p. 7.

named Syāma Rāma had destroyed many Jaina temples. Bāla Chandra gave a new life to Jainism. He renovated the old Jaina temples and constructed several new ones. In 1764 A.D., *Indradhvaja Pūjā Mahotsava* was celebrated at Jaipur by the efforts of Bāla Chandra who had a great influence in the State. The State provided all help and facilities for this function.<sup>1</sup> *Divāna Ratana Chanda Śīha* built a Jaina temple and participated in *Indradhvaja Pūjā Mahotsava*. Nanda Lāla constructed the Jaina temples at Jaipur and Sawāī-mādhopur. He also celebrated the installation ceremony of the images on a large scale as advised by Bhāṭṭāraka Surendrakirti in the reign of Pṛithvi Śīha in 1769 A.D. at Sawāīmādhopura.<sup>2</sup> *Divāna Keśari Śīha Kāsalivāla* built the beautiful Jaina temple of *Sicamotiyā* at Jaipur. Kanhaiyā Rāma built the Jaina temple known as '*Vaidhyonka Chaityālīya*' at Jaipur in the time of Mādho Śīha.

Rāja Chandra Chhbābarā, son of Bāla Chandra, served Jagara Śīha as his Chief Minister. He was a man of religious inclinations. He led the *Sāṅghapati* to many holy places. He was, therefore, given the title of *Sāṅghapati*. He performed the *Yantra Pratishṭhā* at Junagadh as advised by Bhāṭṭāraka Surendrakirti in 1801 A.D.<sup>3</sup> On the instruction of the same Bhāṭṭāraka, in 1804 A.D., he performed the consecration ceremony of the images on a large scale at Jaipur.<sup>4</sup> Bakhata Rāma also remained the *Divāna* of Jagara Śīha. He took much interest in matters of religion. He built the Jaina temple in Chodārāsiāt at Jaipur which is known as the temple of *Yati Yalodī Nandejī*. He constructed the Jaina temple at Durgāpurā known as the temple of

1. *Pitamahī* pp. 29-30. An invitation letter was sent to different places for *Indradhvaja Pūjā Mahotsava*.

आकृ दूजनी के असि जो वर्तु चाहिए थी ही दरवार से ले जाओ।

2. संवत् १८२६ वैशाख मुही ६ गुरुवारे पुष्प नदाने गवाई यापोपुरे नहराक्षमिराज थी पृथ्वीगिहाजी राज्य मूलमध्ये बंद्याम्बाने बलाल्लाल यणे तरसती गच्छे कुदकुदभासर्वये भट्टरक थी गुरुद्वकीर्णि गुरुदेवात् थं-नदकालेन प्रतिष्ठा कराविता।

3. संवत् १८१८ वैशाख याते कृष्ण पक्षे दशमी नृद्वासरे थी मूळतये नदूरक थी गुरुद्वकीर्णि उपदेशात् बृगापक तथे रैथतकान्त्ये लांडेल्यालाल्यय लाल्डा याते संबही रायचन्देल पंचतिष्ठा कराविता।

4. संवत् १८६१ वैशाख मुही ५ सोमवार मुवाई जयपुर तथे भट्टरक थी गुरुद्वकीर्णि शूल उपदेशात् लाल्डा योते संबही रायचन्देल प्रतिष्ठा कराविता। पंचित रामचन्द्रेण नित्यं प्रतिष्ठति।

Rodapuri. This name was given after the name of his friend. A Jaina temple was constructed by him at Anrapurā near Chītu which was given to him as a Jāgīra for his salary.

Jainism flourished in different parts of the Jaipur State, which were ruled by small feudatory rulers. In 1694 A.D., during the reign of Vijaya Siṁha, Jesū of Jobanera with his sons set up the images.<sup>1</sup> He seems to be the feudatory chief of Jobanera. The inscription of 1653 A.D. points out that during the reign of Shāhjahān, when Arjuna Gauda was ruling over Mālapurā, Saṅghī Nādā, Bhikhā, Sambhū and Līlā Chanda performed the installation ceremony of the big Daśalakshana Yantra.<sup>2</sup> This inscription is historically important as it points out that Mālapurā, once under the rule of the Kachchhbhāvā rulers of Jaipur, came under the control of Arjuna Gauda, the ruler of Māroṭha.

Jainism was also prevalent at Revāst. An inscription of 1604 A.D. records that during the reign of emperor Pātiša Akbar and his subordinate Chief Mahārājādhīrāja Rāyāsāla of Kachchhbhāvā family, the temple of Ādi-nātha was constructed by Śīha Jitamala and his brother Nathamala, the two sons of Devīdāsa, the Chief Minister of Rāyāsāla. Devīdāsa belonged to a Khaṇḍelavālā family. The inscription further states that the temple was built under the advice of Yaśakīrṇi belonging to Mūlasarīṅgha.<sup>3</sup>

Bairat in the time of Akbar was ruled by his official Indrājī. The inscription of 1587 A.D. engraved on the wall of the temple of Pāraśvanātha states that Indrājī, a Śīmāla bāṇījā, erected this temple which was named both Mahadeva Prasāda and Indra Vibāra and dedicated it to Vimalanātha.<sup>4</sup>

1. वर्ष १६५१ का वर्ष अोङ वरी ६ शुक्रवारे श्री मूलशेष भू. श्री पश्चकालिदेवा, म. खो रत्नकीर्तिजी लदानामधे गुहेलवालान्कामे गोवागुर वास्तव्य राज्य श्री विवरणिह राजर दोन्या खोने गाहु दामोदर तन तुव सा. नेमा ता गुरे ही प्राप्त गुरु चि. दामदास, द्वीप पु. वेत्तो संवही जिवातेन इवं विवं प्रतिष्ठाकर्यपिता ।

2. संवत् १७१० वर्ष माहे शुक्री<sup>५</sup> शुहूल्पतिवारे परिवाह थीं जाहिजहां प्रतापे मालभुर नगरे गहाराल श्री अचूर्ण गोङ राजे श्री मूलशेष बलालवर गणे भरस्तहीगन्हे नेदानगी कुनकुदलापांचने भट्टारक श्री चन्द्रकीर्ति वहयहै भट्टारक देवेन्द्रकीर्ति तत्त्वहै भट्टारक श्री नरेन्द्र कीर्ति तदानामधे गुहेलवालान्कामे पाटनी गोप नाहु लालु आर्चा गुहामडे ————— तेथो घट्ये लंबो श्री लाला, गीता ताह श्री संगु लालनगह पैने प्रतिष्ठावित श्री वृहते दग्धवाण दंड नित्यं प्राप्यमत्ये व वर्धयात जिवाताम ।

3. ARIRMA., 1934—35, No. 11.

4. PRAS. WC; 1909-10, pp. 44-45.

The Jain religion was also in existence in the kingdom of Todarasingh which was ruled by the Solanki rulers. The old name of Todarasingh was Takshakagadha. In 1536 A.D., Sanighayi Kulin celebrated the consecration ceremony of the images at Āñvā near Uṇiyārū, during the reign of the Solanki ruler Suryasena.<sup>1</sup> The two copies of the *Yasodharacaritra* were written separately in 1553 A.D.<sup>2</sup> and 1555 A.D.<sup>3</sup> when Rāva Rāmachandra was ruling over Todarasingh. In 1607 A.D., Nīnu got the copy of the *Ādinātha-purāṇa* written in the temple of Ādinātha of this place when Mahārāja Jagannātha was ruling.<sup>4</sup> Vādirāja, the minister of the king Rāja Simha of this town, wrote the *Vāgbhatānakarīvachanī Kavichandrikā* in 1672 A.D.<sup>5</sup>

Chātsu was a centre of Jainism in early times. Copies of manuscripts such as the *Samyuktapuksamudrī*<sup>6</sup> in 1525 A.D., *Rajtarikā*<sup>7</sup> in 1525 A.D., *Chandraprabhacaritra*<sup>8</sup> in 1526 A.D., *Shatpābu*<sup>9</sup> in 1537 A.D., and *Upasakādhyanam*<sup>10</sup> in 1556 A.D. were written here. The *pratistis* of these manuscripts are important from historical point of view. It is known from the *pratistis* of the *Chandraprabhacaritra* that Chātsu was under the possession of Rāga Saigraha Simha and his feudatory Rāva Rāma Chandra of Todarasingh was ruling there. After that, it came under the control of the Rājpoṭa ruler Viramade, the ruler of Merta, as is known to us from the *pratistis* of the *Shatpābu*. Finally, king Bhāramala of Amber began to rule there as seen from the manuscript of *Upasakādhyanam* written in his reign.

An inscription<sup>11</sup> of 1726 A.D. states that during the reign of Chūlāla Simha, Hṛidaya Rāma performed the installation ceremony of the images at Būnsakhoha, a place near Jaipur. Chūlāla Simha seems to be a petty ruler of this place.

**JAINISM IN ALWAR STATE:** Some inscriptions of the 11th or 12th century A.D. on the pedestal of the Jaina images and some Jaina monuments

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| 1. <i>Pitamohī</i> IV, pp. 109–140.  | 2. PS., p. 168.   |
| 3. Ibid., p. 163.  | 4. Ibid., 89.     |
| 5. JGPS., No. 141.   | 6. PS., p. 89.    |
| 7. Ibid., p. 54.   | 8. Ibid., p. 99.  |
| 9. Ibid., p. 173.  | 10. Ibid., p. 94. |
| 11. मध्य १७२६ वैशाख विद्युत् त्रिपुरारी शहन नदीपे बासलो गगरे तुम्हारी मीरिय राजवी मुहूर्त<br>मिहरवी समय प्रकारंसारे थो मुक्तसंघे भद्रारक थो देवेन्द्रनामि तदामामि लंकेलयामानप लोहाइया मीर गंधी जी<br>थी हुइयारमेया विद्युत् प्रतिकाकारापिला। | 12. B.B.          |

have been discovered at the places such as Ajabgadha,<sup>1</sup> Naugāmā<sup>2</sup> and Rājagadha.<sup>3</sup> They indicate that Jainism existed in this region in early medieval period when it was ruled over by the Gurjara Pratiharas. Even afterwards, during the reign of Khāñzādās, Jainism remained associated with this region in the 13th or 16th century A.D. These Khāñzādās were originally Hindus who were converted to Islam during the reign of Piroz Tughluq in the 14th century A.D. By nature, they were tolerant and showed great regard towards Jainism.

Alwar became the place of pilgrimage in the medieval times and it was visited by several pilgrims. In the *Tīrthaṇṭīs*<sup>4</sup> written in the medieval period, it has been described as a holy place of Rāvaya Pāśvanātha. It means that Rāvaya worshipped the image of Pāśvanātha at this place. It, therefore, began to be called Rāvaya Pāśvanātha Tīrtha. It is all legendary but it indicates the importance of Alwar as a centre of religion. It appears that the town Pāśnagar near Alwar derived its name from the Jaina Tīrthaṇkara Pāśvanātha. As extensive Jaina ruins abound in Pāśnagara, it may be possible that this place was associated with the Jaina Tīrthaṇkara Pāśvanātha in early times.

As Alwar remained the holy place of Jains in medieval times, Jaina scholars and saints resided at this place and carried on their literary activities.<sup>5</sup> Some works such as *Mānakādatīstavaṇi* in 1367 A.D. by Sādhokīrti, *Vidyaḍhamukhamyāmaritti* in 1642 A.D. by Sivachandra, *Derakumāračūpātī* by Lalchandra in 1623 A.D. and *Mahīpila-champī* in 1821 A.D. by Vinayachandra have been composed in Alwar. Some copies of the manuscripts such as the *Hamsadūta*, *Laghu-Saṅghatrayī* in 1343 A.D. and *Laghu-kshetravacanamātuyātī* in 1346 A.D. have been prepared in Alwar. Even at Tijārī<sup>6</sup> and Bahūdura-pura,<sup>7</sup> several copies of the manuscripts were written during the reign of the Khāñzādās in the 15th and 16th centuries.

Temples were constructed and images were placed in them during the reign of the Khāñzādās in the 15th and 16th centuries. A Jaina inscription of 1316 A.D. records the construction of an Adināthachalīya at Bahudrvyapura by Śrimāla Saṅgha and the installation of an image therein was

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| 1. ARRMA, 1018-19, Nos. 4, 9 and 10.          | 2. Ibid., 1019-20, Nos. 3 and 4.                            |
| 3. Archaeological Survey Reports, XX, p. 124. | 4. <i>Jaina Satya Prakāśa</i> , X, p. 99.                   |
| 5. <i>Āratiṇī</i> , I, No. 12.                | 6. <i>Sri Prakāśi Saṃgraha</i> , pp. 96, 108, 115, and 125. |
| 7. Ibid., pp. 36 and 54.                      |   |

made by Āchārya Puṇyāratna Sūri.<sup>1</sup> In 1551 A.D. a Srāvaka of Upakēśa caste belonging to Alwar installed the image of Sumatinātha through Siddha Suri.<sup>2</sup> Bhāṭṭāraka Bhūshapa of the Kāshīḥā Saṅgha performed the installation ceremony of an image at this place in 1619 A.D.<sup>3</sup> An inscription of 1628 A.D. engraved on a slab of stone built into the wall of a Jaina temple, now used as a house by a Thākura at Alwar, records the construction of a temple of Rāvaṇa Pārvanātha and consecration of his image by Hirānanda of Osavāla caste originally of Delhi and then residing at Agra.<sup>4</sup>

**DESTRUCTION CAUSED BY THE MUSLIMS:** Jainism under Rājput rulers remained somehow safe and secure from Muslim invasions but still it could not escape their ravaging effects entirely. They raged many of the Jaina temples to the ground, massacred the followers of Jainism and destroyed libraries. Most of the beautiful Mohammedan mosques were built out of the ruins of the Jaina temples which provide elegant pillars and the richly carved horizontal domes.

From the inscriptions of the temple at Pālī, it seems that the temple now known as Pārvanātha was originally dedicated to Mahāvira.<sup>5</sup> This change must have been brought about by an invasion of the Mohammedans who came to Pālī and destroyed the image. From the *Tārikh-i-Firishta* also, it appears that Qutbuddin Aibak, slave of Muhammad Ghori, was the only Muslim emperor who captured Pālī. In 1196 A.D., we are told that Qutbuddin, on his way to Ajāhila-vāḍa, took the forts of Pālī and Nādol. When Pālī suffered at the hands of Mohammedans, the Jaina temple must have undoubtedly suffered from their iconoclastic fury. When the time came for renovating it, the name of the Tīrthākara, to whom it was dedicated, was probably forgotten.

Adhāl-dina kā Jhompātī is said to be a Jaina temple in the past. It was destroyed by the ignorant bigotry and fanaticism of the Afghans of Ghur who attacked Ajmer under Muhammad Ghori in 1192 A.D. They converted it into a mosque; the alteration consisted principally in the addition of the magnificent screen wall, consisting of seven arches fronting the western side, and the insertion in the back wall of the inevitable mihrab or arch

1. Archaeological Survey Reports, XX, p. 119.

2. NJI, No. 1464.

4. ARIMA., 1919-20, No. 15.

3. *Bhāṭṭārakasampradīya*, No. 680.

5. PRAS., WC., 1907-08, pp. 43-44.

inseparable from a mosque and the erection of a pulpit or mimbar near it. The imamgha or mehrab in white marble was built in 1199 A.D. and the screen wall was added during the time of Sultān Shamsuddin Iltutmish in about 1213 A.D. Thus, the work of conversion lasted from 1199 to 1213 A.D.

From the two Sanskrit and two Persian inscriptions, it is clear that Jāmū Masjid at Sanchor was built with the materials obtained by demolishing the old Jaina temple of Mahāvīra in the reign of Nasiru-ud-din, son and successor of Alauddin Khilji.<sup>1</sup> From the *Tīrtha-kalpa* of Jinaprabha, it is clear that at Sanchor, there was a celebrated Jaina temple of Mahāvīra. From its account, it appears that the temple was thrice in danger of being destroyed by the Mohammedans and that it was at last attacked in 1310 A.D. by Allādīn who carried away the image to Delhi and broke it to pieces. *Tārikh-i-Frishta* also describes this event.

From the inscriptions on the pillars of the mosque at Jalor in Māwar, it is clear that it was built from the materials of at least four different temples of which, one was a Hindu temple. The remaining three were Jaina temples and were dedicated to the Tīrthakaras Ādinātha, Mahāvīra and Pārvanātha.<sup>2</sup>

From the inscriptions in the temple of Neminātha at Jiravalā in Sirohi state, it is clear that it was originally dedicated to Pārvanātha. There is found a story among the inhabitants of this place about the change of denomination. They narrate that during the regime of the Muslim King (whom they called Bokāda Pādashah) the temple was attacked, desecrated and plundered by a band of Mohammedan troops. During this raid, the image of Pārvanātha was pulled down and smashed to pieces by the bigotted iconoclasts.<sup>3</sup>

The invasion of Kāmrān, the brother of Humāyūn, on Bikaner in 1534 A.D. is only known from the inscription on the image in the temple of Chintāmī at Bikaner. At this time, he also destroyed the Jaina temples.<sup>4</sup> The *Starana* of Kanakasoma gives an account of the destruction caused by Turāsana Khan to the images of Sirohi.

1. PRAS., WC., 1907-08, p. 34-35.

2. *Vividha Tīrtha-kalpa*, pp. 28, 30.

3. PRAS., WC., 1908-09, p. 54, 57.

4. PRAS., WC., 1916-17, p. 67.

5. *Bikaneri Jaina Lekha Sangraha*, No. 2.

The town Sāhabāda in Kotah state was so named by Aurangzeb when, during his march from Delhi to South, he stayed for a day at this place. He destroyed the Hindu and Jaina temples and out of this material, erected a small mosque copying the pattern of Jāmā Masjid of Agra. The Musjid still stands and the material used when properly scrutinised reveals the iconoclastic zeal of this great monarch.

From the above discussion of the subject, it stands clearly revealed that Jainism was in existence in very early times and it flourished from the 8th century to the present day exceedingly in Rajasthan. It enjoyed the patronage of the rulers, generosity of the administrators, munificence of the merchants, and the respect of the masses. But still, there are the incidents which point out that it could not remain immune from the Muslim attacks.

### CHAPTER III DIVISIONS AND SUB-DIVISIONS OF JAINISM

The Jaina religion like other religions of India has suffered from the tendency of schisms and secessions from the very beginning. The different sects gradually sprang from time to time on account of the different interpretations put on the canonical texts. The Jaina church consisted of the various local *Satīghar*, and there was no central organization to co-ordinate them. The circumstances of the particular time also compelled them to give up old ideas and to adopt new ones. Some persons ambitious and capable of aspiring to leadership started new sects only for their personal name and fame. Such a tendency no doubt did more harm than good to the cause of Jainism.

**IN THE TIME OF MAHĀVIRĀ:** Even in the time of Lord Mahāvira, Jainism was not free from schisms. There were the followers of Pārśva who believed in the four vows (*chittaryāma-dharma*), to which Mahāvira is said to have added the vow of chastity. An attempt was also made for compromise and the followers of Pārśva joined the church of Mahāvira.

The sect of Ājivikas existed even as early as the time of Mahāvira. Their leader was Gośala Makhaliputra. The word Ājivika indicates a pro-

2. *Bikaner Jain Lekh Sangraha*, p. 27 (Introduction).

fession for livelihood and not a religious sect. The name was given to it by its opponents but afterwards, the offensive meaning of the name gradually disappeared. In earlier years of their ascetic life, Mahāvīra and Gōśāla had been mutually associated but later on it was the conduct of Gōśāla that was responsible for their separation.

**SVETĀMBARAS AND DIGAMBARAS :** The Svetāmbaras and the Digambaras both are found in large numbers in Rajasthan. Their separation took place in 79<sup>1</sup> or 82<sup>2</sup> A.D. The Svetāmbaras give the following explanation of the origin of the Digambara sect.<sup>3</sup> A saint named Sivabhuti was given a costly blanket by the king of Rathavirapura. He became very fond of it. His preceptor noting his fondness for the blanket ordered him to part with it, but he refused to do so; and in an angry mood, he ran away leaving it behind. He founded the Digambara sect. This account is however incredible because no householder, according to the Jaina scriptures, likes the giving of a costly blanket to a saint who is expected to live on restricted charity. Further, even assuming that the saint ran away naked leaving his blanket behind, how could he hope to gather followers for a doctrine which was not popular? In order to prove their priority, the Svetāmbaras advanced the following arguments.

1. The Svetāmbaras possessed all the twelve Āṅgas, the sayings of the Tirthankaras, except Dr̥śṭivāda, while the Digambaras had none. The literature of the Digambaras was composed by them after their coming into being in 82 A.D.

2. In the Āgama literature of the Svetāmbaras, there is no mention of the Digambara sect. It indicates that Āṅgas of the Svetāmbaras are of ancient times and were composed before the coming of the Digambara sect into existence.

3. There is a description of Gōśāla Ajivika in the Buddhist *Pitakas* and *Bhagavatī-Saṃhitā* but it is not found in the very old Digambara Jaina literature.

4. The Jaina inscriptions of Mathura clearly indicate that the names of *Gavas* and *Kulas* are similar to those found in the *Sthāvirāvalī* of the *Kalpasūtra*.

1. *Darśanāśra*, p. 7.  
2. *Ibid.*, p. 272.

3. *Sāmanya Bhagavatī Mahileśa* Vol. IV,  
*Nihusya-Vāda*, p. 260.

The Digambaras also give the explanation of the origin of the Svetāmbara sect which is as follows.<sup>1</sup> A terrible famine visited Magadha in 293 B.C. and 14000 monks under the leadership of Bhadrabāhu with Chandragupta Maurya moved on to the South. Some monks under the leadership of Sthulabhadra stayed in the North. After the famine, Bhadrabāhu returned to the North and found that the northern monks had deviated from certain fundamental principles of Jainism and started to put on clothes. But the actual and final schism took place after two centuries, when the unity of the order was lost for ever. The following arguments may be advanced in order to prove the priority of the Digambara sect.

1. At the time of Alexander the Great's raid across India, the Digambaras were still numerous enough to attract the notice of the Greeks who called them Gymnosophists or naked philosophers.

2. At Mathura, the two Jaina temples of the early Christian era have been discovered.<sup>2</sup> It seems that these temples belong to the Digambaras, because the images placed in them are nude. The pictures of the saints and the ascetics on the wall of the Hathigompha inscription are also nude.

3. The Ajivikas and the Yāpaniyas, the sects of the Jainas, adopted the practice of nudity of the Digambaras. It seems that this was the original practice and, therefore, they have accepted it. The Ajivikas and the Yāpaniyas later on merged themselves among the Digambaras, the original sect but not among the Svetāmbaras. This also leads to the priority of the Digambara sect.

The five main tenets in which the Digambaras and the Svetāmbaras hold different views are: (a) the Tirthankaras must be represented as nude and unadorned and with down cast eyes; (b) women cannot obtain moksha; (c) Mahāvīra was never married; (d) once a saint had obtained Kevala Jñāna, he needed no food in morsels, but he could sustain life without eating; and (e) the ideal ascetics must be nude.

### SĀṂGHĀ, GĀNA AND GACHCHHA

The Saṅgha and Gaṇa are well-known political terms. The *Saṅgharājya* means the rule of a community and the *gaṇa-rājya* indicates the rule of

1. It has been described in *Brihatkathā-tantra* by Harishena, *Bhadrabāhu-charitram* by Ratnakarṇī and *Rājāvalī-kāvya*.
2. *Jaina Stūpas and other Antiquities*, p. 7. (Int.)

many a republic. In early times, there was perhaps no distinction between political *Sāṅgha* and *Gāṇa*, because Pāṇini equates *Gāṇa* with *Sāṅgha*. But, in course of time, *Gāṇa* became a branch of *Sāṅgha*. The *Sāṅgha* and *Gāṇa* in Jainism and Buddhism might have come into existence as imitations of the political *Sāṅghas* and *Gāṇas* which flourished in ancient India. Both Mahāvira and Buddha were born and brought up in the republican atmosphere. They had *Sāṅghas* around them. It is for this reason that they adopted the name as well as the constitution of the political *Sāṅgha* in organizing their religious *Sāṅghas*. It is also possible to suggest that the political *Sāṅghas* and *Gāṇas* might have been founded in imitation of the religious *Sāṅghas* and *Gāṇas* which had existed since the time when the two great religions were organised. The head of the *Gāṇa* was known as *Ganadhara*. Both these terms in the political and religious spheres indicate the group of persons with the main characteristic of possessing a mind conscious of certain ideology. The existence of large number of *Sāṅghas* and *Gāṇas* in the Jaina community in ancient times points out that it was politically and culturally highly organised. It is due to the efficiency of the Church organization that Jainism has survived through all vicissitudes. The *Gāṇas* in course of time also began to be known as *Gachchhas*.

**GĀṇA IN THE KALPASŪTRA AND KUSHĀNA INSRIPTIONS OF MATHURA.** The *Kalpasūtra* tells us that there were seven Schools of thought with their respective branches (*Sākhā*) each of which separated in course of time into its own family (*kula*). It is interesting to note that several of these Jaina orders are mentioned in Kushāna records. The seven *Gāṇas* are Godīśa, Uddeha, Uduvāṭika, Vesavāṭika, Chāraṇa, Mānava and Kautīka.<sup>1</sup>

The first *Gāṇa* had four *Sākhās* and *Kulas*. The second *Gāṇa* Uddeha was founded by Arya Robam and was divided into four *Sākhās* and six *Kulas*. Nāgabhūta and Paribhāsaka *Kulas* of the *Kalpasūtra* may be identified with Nāgabhūtikya<sup>2</sup> and the Paridhāsika<sup>3</sup> of the Kushāna records. The third *Gāṇa* Uduvāṭika is subdivided into four *Sākhās* and three *Kulas*. None of these can be traced in any of the Kushāna inscriptions. The fourth *Gāṇa* Vesavāṭika, founded by Kāmarddhi, was subdivided into four *Sākhās*.

1. *Kalpasūtra*, S. B. E., Vol. 22, p. 288f.

3. Léonard : Epig. Notes, I. A. XXXII, p. 100.

2. R. I. Vol. I, No. XIX, p. 301.

and Kulas. Among these only, the Mehika-kula<sup>1</sup> is mentioned in a Kushāpa grant. The fifth Gaṇa Chāraṇa identified by BÜHLER with Vāraṇa Gaṇa of the inscriptions was subdivided into four śākhās and seven Kulas.<sup>2</sup> The Kushāpa inscriptions refer to several of them.<sup>3</sup> The śākhās may be identified with the Hāritanālakāri, Vejrāntigari and Sāṅkāśikā while the Kulas are to be identified with the Puṣyamitrikā, Āryachetikā and Paridharanikā of the *Kalpasūtra*. The sixth Gaṇa Mānava was divided into four śākhās and three Kulas. But only a few of these are mentioned in Kushāpa records. The seventh Gaṇa Kauṭilya Gaṇa founded by Susthita was subdivided into four Kulas, and seven śākhās. This Gaṇa is well represented in the Kushāpa inscriptions.<sup>4</sup> The śākhās must be identified with the Vajrā, Madhyamikā, Uchhānagarī and the Vātsaliya while the Kulas may be identified with the Vāṇīya, Brūhmaṇīptika and the Pṛishṇavāhanaka of the *Kalpasūtra*. The Madhyamikā branch was named after the ancient place Madhyamikā identified with modern Nagari in Mewar. It was founded by Priyagrantha, the second pupil of Susthita and Supratibuddha.<sup>5</sup>

The number of the Gachchhas is 84 but it seems to be only conventional. Neither the Gaṇas nor the Gachchhas were formed at one time. They came into existence at different times. Some names of the Gachchhas have no significance but were added simply to make their number 84. This increase in the number started from about the 11th century A.D. At present, there number seems to be about one hundred fifty. Most of the Gachchhas were prevalent in Sirohi, Jaisalmer, Marwar and Mewar states. This existence at a particular time points out that there were followers of these Gachchhas at that time. Some of the Gachchhas were named after certain good deeds done by certain persons while others named after influential persons. Some of the ancient Kulas in course of time were also converted into the Gachchhas. The Gachchhas are also territorial in origin.

#### ACTIONAL GACHCHHAS:

(i) **BRIHAD GACHCHA:** Uddyotanasuri bestowed the degree of a Suri on the eight ascetics including Devasuri under the shade of a large

1. E. L., Vol. II, p. 382. 2. BÜHLER: *On the Indian Sect of the Jainas*, p. 55.

3. E. L., I, No. VI, pp. 386, 87, 88, 97, 98, 289.

4. E. L., I, No. VI, pp. 385, 87, 88, 97, 98 and 289.

5. *Kalpasūtra*, S.B.E., Vol. XXII, p. 203.

banian tree at a village Tell situated at mount Abu. According to the opinion of some, the degree of the (highest priest) was conferred only on Sarvadevasūri. As the degree was conferred under the banian tree, the Nirgrantha Gachchha began to be called Vaja Gachchha. Vaja Gachchha is known also by another name Bhīmad Gachchha.<sup>1</sup> The earliest inscription of 1086 A.D. of this Gachchha in Rajasthan is found at Kotark in Sirohi State.<sup>2</sup> The next early inscription of 1158 A.D. is found at Nādol in Marwar.<sup>3</sup> From the inscriptions it seems that it became popular in Sirohi<sup>4</sup> and Marwar States in the 12th, 13th and 14th centuries. The inscriptions of the 14th and 15th centuries of this Gachchha are also found in Udaipur and Jaisalmer.<sup>5</sup>

(2) KHARATARA GACHCHA: Kharatara Gachchha is the most famous and influential Gachchha. Jineśvarasūri by defeating the Chaityavāsīs in the royal court of Durlabhbarṣa got the title 'Kharatara' in 1017 A.D. From him started the Kharatara Gachchha.<sup>6</sup> It arose outside Rajasthan but gathered a large number of followers here. In course of time, it was divided into many branches. The inscriptions of this Gachchha are found in the different parts of Rajasthan. But it remained dominant in Jaisalmer from the 14th century to the 19th century.<sup>7</sup> The Acharyas of this Gachchha installed several images and wrote many works.

(3) TAPĀ GACHCHA: Jagachandra Suri was not only a scholar but he was also a great ascetic practising penances. He accepted the penance of doing 'Ājambil' for the whole life and passed twelve years in this way. Seeing it, Jaitra Sūrīha, the king of Mewar, gave him the title of Tapā (which means a real ascetic) in 1228 A.D. From this time, Nirgrantha Gachchha got another name of Tapā Gachchha.<sup>8</sup> The saints of this Gachchha contributed considerably to the growth of Jainism. Later on, it was also divided into many branches. Vṛiddha Pausālikā Tapā-Gachchha started from Vijayachandra who was the pupil of Jagachandra Suri. From Devendra Suri, there started the Laghu Pausālikā Tapā-Gachchha. Vijayachandra Suri was indolent in the performance of religious rites while Devendra Suri devoted himself to the performance of the purifying rites and contributed to the

1. *Āramaya Bhagavān Mahāvīra*, Vol. V, Pt. II, *Sthāvirīmattī*, p. 2.

2. PJS, Pt. I, No. 3.

3. MJL, No. 833 and 834

4. APJLS.

5. NJL, Pt. I, II & III.

6. I. A., Vol. IX, p. 248.

7. NJL, Pt. III.

8. *Āramaya Bhagavān Mahāvīra*, Vol. V, Pt. II, *Sthāvirīmattī*, p. 25.

development of Jainism.<sup>1</sup> The images installed by the Achāryas of this Gachchha are found in different parts of Rajasthan. But still, it remained strong in Sirohi,<sup>2</sup> Mewar and Jaisalmer.<sup>3</sup>

(4) ĀṄCHALA GACHCHA: Vijayachanda Upādhyāya was the first person to start a Gachchha called Vidhipakṣha in order to support the pure rites. Once the merchant Koṭi went to Pītān. While performing the rites of *prāṇikamana*, he used the edge of his cloth in bowing down instead of using the '*mukhapatti*' (a piece of cloth kept on the mouth by the Jaina ascetics). Kumārapāla asked him the reason of this. The Guru told him about *Vidhi-pakṣha* (the new sect) and then Kumārapāla used the edge of his cloth (called Āṅchala in Gujarātī) in saluting. Thence forward, Vidhi-pakṣha was called Āṅchala Gachchha.<sup>4</sup>

This Gachchha started in 1166 A.D. outside Rajasthan but it spread in Jaisalmer, Udaipur, Jisūnālī in Sirohi State and Nagara in Marwar in the 13th century A.D. as known to us from the inscriptions. Several Achāryas of this Gachchha composed important works and celebrated the consecration of many images.<sup>5</sup>

(5) PŪRNIMIYĀ GACHCHA AND SĀRDHA PŪRNIMIYĀ GACHCHA: From Pūrṇimā, it seems to be named Pūrnimiyā Gachchha. Sārdha Pūrṇimiyā system started in 1179 A.D. The great king Kumārapāla once asked Hemachandra to call the leader of the Pūrnimiyā Gachchha in order to inquire whether its followers acted according to the Jaina holy books or not. The leader of the Gachchha was called and questioned by Kumārapāla. But he could not give satisfactory answers, so the ascetics of the Gachchha were asked to go into exile. After the death of Kumārapāla, Sumatiśinha, the Achārya of the Gachchha, came to Pītān. On being asked by the people about his Gachchha, he said, 'We belong to Sārdha Pūrnimiyā Gachchha.' The followers of this system do not worship a Jaina shrine with fruits.<sup>6</sup> It originated outside Rajasthan but it gathered the followers here also. It remained very dominant in the 13th century in Jaisalmer and Sirohi States.

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| 1. <i>Sramana H. M.</i>  | 2. APJLS. | 3. NJL, Pt. I, II & III and PLS. |
| 4. <i>Sramana Bhagvān Mahātīra</i> , Vol. V, Pt. II, <i>Sthāvirīśvālī</i> , p. 65. |           |                                  |
| 5. NJL, Pt. II, III, PLS, Pt. I, and APJLS.  |           |                                  |
| 6. <i>Sramana Bhagvān Mahātīra</i> , Vol. V, Pt. II, <i>Sthāvirīśvālī</i> , p. 65. |           |                                  |

as it is known to us from the inscriptions. Its inscriptions are also found at Jodhpur and Nagaur in Marwar, Ajmer and Udaipur.<sup>1</sup>

(6) **ĀGAMIKĀ GACHCHHA:** Śilagupasuri and Devabhadrasūri were the two Āchāryas who belonged to Pūrgleniyā Gachchha. They joined the Āndhala Gachchha, but they soon left it and started their own sect. They taught that prayers should not be offered to *Kshetra Darśa*. Besides this, they propounded some new theories and gave the name of Āgamika Gachchha to their section.<sup>2</sup> This sect either started in 1157 A.D. or 1193 A.D., but in Rajasthan it spread in the 13th century A.D. It was prevalent in Jaisalmer, Ajmer, Jaipur and Nagaur, Barmer and Osiā in Marwar State and Sirohi State.<sup>3</sup>

### KULA GACHCHHAS:

(1) **CHANDRA GACHCHHA:** Chandra Kula in course of time was converted into Chandra Gachchha. Its name is also mentioned in the inscription of 1182 A.D. at Jīlor in Marwar.<sup>4</sup> It seems to have been in existence from 1125 A.D. to 1433 A.D. in Sirohi State as known to us from the inscriptions.<sup>5</sup>

(2) **NĀGENDRA GACHCHHA:** From Nāgendra Kula, it became famous as Nāgendra Gachchha. The preceptor of the founder of Apahila-pura-pāṭan named Śilagupasuri also belongs to this Gachchha. The earliest inscription of 1031 A.D. of this Gachchha in Rajasthan is found at Osīt in Marwar.<sup>6</sup> It became dominant at Jaisalmer from the 13th century to the 16th century. It was in existence at Pālī, Nagaur, Sirohi and Udaipur at this time.<sup>7</sup>

(3) **NIVRITTI GACHCHHA:** Probably Nivṛitti Kula in course of time began to be called Nivṛitti Gachchha. In the early inscriptions discovered in Sirohi State, Nivṛitti-kula is mentioned,<sup>8</sup> but in the inscriptions of 1412 A.D. on the metal image of Sitalacātha at Udaipur, Nivṛitti Gachchha is mentioned.<sup>9</sup>

1. XJI, Pt. I, II and III & APJLS.

2. *Sramana Bhagvata Mahāvira*, Vol. V, Pt. II, *Sheriardekh*, Pt. II, p. 66.

3. XJI, Pt. I, II and III & APJLS.

4. XJI, No. 899.

5. APJLS.

6. XJI, No. 792.

7. XJI, Pt. I & II.

8. APJLS.

9. PLS, No. 106.

### GACHCHHAS NAMED AFTER INFLUENTIAL PERSONS:

(1) KHARATARA GACHCHHA: The Kharatara Gachchha in course of time was divided into many branches which were started after the influential persons. Bhāvaharsha Kharatara Sākhā is the 7th Gachchha-bheda, and it was founded by Bhāvaharshopādhyāya.<sup>1</sup> In 1643 A.D., there originated the Raṅgavijaya Kharatara Sākhā from Raṅgavijaya Gaṇi. This is the 9th Gachchha-bheda, and from this Sākhā sprang the Srisāriya Kharatara Sākhā founded by Srisāropādhyāya as the tenth Gachchha-bheda.<sup>2</sup> It seems to have remained in existence at Jaipur in the 19th century.

(2) TAPĀ GACHCHHA: In course of time, the Tapā Gachchha was also divided into many branches. Some of the branches were named after the great Āchāryas. After the demise of Āchārya Mahārāja Vijayasena Suri, there were the five divisions in Tapā Gachchha after the names of Āchāryas. One was formed by the followers of Āchārya Mahārāja Deva Sūri and known as Deva Sūri Gachchha. The second formed by the followers of Āchārya Ānanda Sūri was known as Ānanda Sūri Gachchha. The third division known as Sāgara Gachchha was organized in 1629 A.D. by Āchārya Rāja Sāgara Sūri. The fourth division named Vimala Gachchha was named after Vimala Sūri in 1692 A.D. The fifth division known as Sañvegi Gachchha was created by Pannyāsa Satya Vijayaji Gaṇi.<sup>3</sup>

Pārvanātha Gachchha is also a branch of Tapā Gachchha. An intelligent man called Pārvī Chandra took initiation under Śrī Sālitrarajna Sūri of Nāgaurī Tapā Gachchha in 1513 A.D. About some courses of conduct, he differed from his preceptor and aptly preached his view vigorously. His Gachchha was named after his own name.<sup>4</sup> He too believed in image worship, and images have been consecrated by himself and other saints of the Gachchha.

The saint Krishṇarshi founded Krishṇarshi Gachchha, a branch of Tapā Gachchha. The earliest mention of it is found in the inscription of

1. IA., V. XI, p. 250.

2. IA., V. XI, p. 250.

3. *Sāmanya Bhagavān Mahārāja*, Vol. V, pt. II, *Sthāvirīvalī*, p. 170.

4. *Sāmanya Bhagavān Mahārāja*, Vol. V, Pt. II, *Sthāvirīvalī*, p. 176.

1426 A.D. at Jitrāvalī in Sirohi State.<sup>1</sup> The next mention of it is found in the inscription of 1468 A.D. of Nagaur in Marwar.<sup>2</sup> In the 15th century, this Gachchha was in existence at Jaisalmer.<sup>3</sup>

Kamala Kalāśa is also a branch of the Tapū Gachchha and it became separated as Kamala Kalāśa in the 16th century. It seems to have remained popular in Sirohi State as known from the inscriptions.<sup>4</sup>

(3) GACHCHA OF THIS TYPE IN SIROHI STATE: From the name of the Achārya Pishpālāchārya, it was known Pishpālāchārya Gachchha. It was in existence in Sirohi State from 1131 A.D. as it is known from the inscriptions.<sup>5</sup> Mahendra Sūri Gachchha came into existence after the name of the Achārya Mahendra Suri. It is mentioned in the inscription of the 13th century at Ajārī in Sirohi State.<sup>6</sup> Āmradevāchārya Gachchha was named after Āmradevāchārya. It was in existence at Ajārī and Loṭāpā in Sirohi State in the 11th century. From the inscriptions, it seems that it was associated with Nivṛitti Kula.<sup>7</sup>

(4) GACHCHA OF THIS TYPE IN JODHPUR STATE: From the Achārya Prabhākara, it became famous as Prabhākara Gachchha. It is mentioned in the inscription of 1515 A.D. found at Mertā in Marwar.<sup>8</sup> The name of Kaḍumati Gachchha became famous after the name of Kaḍūvīśāha in 1305 A.D. The name of this Gachchha is mentioned in the inscription of 1626 A.D. of Osia.<sup>9</sup>

(5) COMMON GACHCHA FOUND IN THE STATES: Dharmaghosha Gachchha was named after Dharmaghosha Suri probably in the 12th or 13th century. It became dominant at places such as Jaisalmer, Udaipur and Nagaur in the 14th, 15th and 16th centuries.<sup>10</sup>

From Bhāvadeva Suri, Bhāvadevāchārya Gachchha was named. Bhāvadāra Gachchha and Baḍābhāda Gachchha also seem to be of the above type. The earliest mention of it is found in the inscription of 1157 A.D. discovered at a village Siverā in Sirohi State.<sup>11</sup> From the 13th century to 15th century, the existence of this Gachchha in Jaisalmer is known from the inscriptions.<sup>12</sup>

1. APJLS, No. 139 & 141.

2. NJL, Pt. II, No. 1275.

3. Ibid. Pt. III,

4. NJL, Pt. I, No. 970 & 971.

5. APJLS.

6. Ibid., No. 425.

7. APJLS, Nos. 396, 470, 471, 472 and 473.

8. NJL, Pt. No. 764.

9. Ibid., No. 899.

10. NJL, Pt. I, II & III.

11. APJLS, No. 319.

12. NJL, Pt. III.

Malladhbūri Gachchha was called after Malladhbūri Āchārya. It remained in existence from the 13th century to the 16th century at the places such as Jaisalmer, Udaipur and Sirohi State.<sup>1</sup>

Vidyādhara Gachchha was probably named after Vidyādhara Sūri. From the 14th century to the 17th century, it seems to have been in existence in Rajasthan. Its inscriptions are found at Osia and Nagaur in Marwar, Nāñā in Sirohi State and Jaisalmer.<sup>2</sup>

Probably, Vijaya Gachchha was named after Vijayadeva Sūri. There is an inscription of 1642 A.D. found at Bhāraja in Sirohi State.<sup>3</sup> Another inscription of 1661 A.D. is found at Bālotarī in Marwar.<sup>4</sup> In the 19th century, a person belonging to Alwar of this Gachchha performed the installation ceremony of the image.<sup>5</sup>

Rāmasenya Gachchha was probably named after Rāmasena. The earliest inscription of 1401 A.D. of this Gachchha is found at Nagaur in Marwar.<sup>6</sup> It seems to have been in existence in Mewar in the 15th century.<sup>7</sup>

Yaśa Sūri Gachchha was established after the name of the Āchārya Yaśa Sūri. The inscription of 1183 A.D. of this Gachchha was found out at Ajmer.<sup>8</sup>

#### TERRITORIAS GACHCHHAS:

(i) GACHCHHAS ORIGINATED FROM THE PLACES IN SIROHI STATE: Sirohi State remained the stronghold of the Jaina religion in early Hindu period. It was, therefore, natural that the Gachchhas were named after the places thereof. Madāhaṇa Gachchha became famous from the village Madāra in Sirohi State. The oldest inscription of 1230 A.D. of this Gachchha has been found at Madāra, the place of its origin.<sup>9</sup> The large number of inscriptions of this Gachchha discovered in Sirohi State indicate that this area remained the stronghold of this Gachchha.<sup>10</sup> In the 14th and 15th centuries, it was also prevalent in Jaisalmer and Udaipur.<sup>11</sup>

Nānavīla Gachchha and Jihñakliya Gachchha seem to be the one and the same Gachchha. It seems to have originated from the village named

1. NJL., Pt. I, II and III & APJLS., Nos. 82 & 142.

2. NJL., Nos. 798, 1313 & 2278, APJLS., No. 348.

3. APJLS., No. 620.

4. NJL., No. 708.

5. Ibid., No. 1600.

6. NJL., No. 1236.

7. Ibid., Nos. 1080 & 1017.

8. NJL., No. 530.

9. APJLS., No. 66.

10. APJLS.

11. NJL., Pt. I, II & III.

Nānā in Sirohi State. Numerous inscriptions from the 11th century to the 15th century discovered in Sirohi State indicate that it was the centre of this Gachchha.<sup>1</sup> It was in existence at Jaisalmer from the 13th to 15th century.<sup>2</sup> In the 15th and 16th centuries, it was found in Mewar.<sup>3</sup>

According to the *Prajñavali*, Jirāvali Gachchha is a branch of Brīhad Gachchha. It originated from the place named Jirāvali in Sirohi State. It was even in existence in the 14th century at the very place of its origin.<sup>4</sup>

Brāhmaṇa Gachchha among the Jainas originated from the place Varmāna the ancient name of which was Brāhmaṇa Mahāsthāma. The centre of this Gachchha was the region of Sirohi State from the 12th century to the 16th century A.D. as it is clear from a large number of inscriptions discovered in this area.<sup>5</sup> It was found at Varmāna in the 12th century A.D. The Jaina temple of Mahāvira of this place belonged to this Gachchha, and it was built in 1185 A.D. or even before by the Śrāvakas or lay disciples. The inscription of 1185 A.D. records that Puniga and other Śrāvakas constructed Padmaśila of the temple, of Mahāvira of Brāhmaṇa Gachchha.<sup>6</sup> There is an inscription of 1087 A.D. with the name of this Gachchha found at Pāl in Marwar.<sup>7</sup> This Gachchha was prevalent in Mewar in the 14th and 15th centuries and in the 15th and 16th centuries, it was in existence at Jaisalmer.<sup>8</sup>

Kāchholi Gachchha seems to be connected with the place named Kāchholi in Sirohi State. It was a branch of the Purnimā-paksha. It was in existence in Sirohi State in the 14th and 15th centuries.<sup>9</sup>

(2) GACHCHHAS ORIGINATED FROM TWIN PLACES IN MARWAR:  
Upakesa Gachchha was named after Osi in Mawar. The inscription of 1202 A.D. with the name of this Gachchha has been also discovered at this place.<sup>10</sup> There is also the inscription of 1137 A.D. found at the village Ajāri in Sirohi State.<sup>11</sup> It remained popular from the 13th to the 16th century in Jaisalmer, Udaipur and Sirohi States as a very large number of the inscriptions have been discovered here.<sup>12</sup>

The name of Korājaka Gachchha was given after Korāja in Marwar. The earliest inscription of this Gachchha of 1031 A.D. has been

1. APJS.

2. NJI., Pt. III.

3. Ibid., Nos. 1111, 1243 & 1631.

4. APJS., Nos. 74 and 110.

5. APJS.

6. Ibid., No. 110.

7. NJI., No. 811.

8. NJI., Pl. I, II & III.

9. APJS.

10. NJI., Pt. I, No. 791.

11. APJS., No. 464.

12. NJI., Pt. II & III & APJS.

found out at Pipavāḍī in Sirohi State.<sup>1</sup> From this time to the 16th century it remained in existence in this area.<sup>2</sup> From the 14th century to the 16th century, it was also prevalent in Jaisalmer.<sup>3</sup>

Saṅderā in Marwar is supposed to be the original seat of Saṅderaka Gachchha, founded by Yaśodeva Suri who came from Kashiawar because of the fear of the Mlechchhas. He settled with the people at the tank. He saw a fight between the bull and the lion in which the bull emerged victorious. The village and Gachchha were named as Saṅderaka Gachchha. This Gachchha spread much in the different parts of Rajasthan. It was in existence at Nāḍol in Marwar in the 12th century.<sup>4</sup> In the 15th century, it was dominant in Jaisalmer. From the 14th century to the 16th century, it was prevalent in Mewar.<sup>5</sup>

From the place named Hatikundi in Marwar, Hastikundi Gachchha became famous. It is mentioned in the inscription of 1396 A.D. of Udaipur.<sup>6</sup>

Chaitravāla Gachchha and Chaitra Gachchha seem to be identical. They possibly originated from the place named Chaitravāla-nagara in Marwar. They prevailed in Jaisalmer and Udaipur from the 13th to the 16th century.<sup>7</sup>

Pallivāla Gachchha originated from Palli of Marwar. It is known both as Pallivāla Gachchha and Palli Gachchha. Palli Gachchha is mentioned in the inscription of 1405 A.D. at Jaisalmer and of 1451 A.D. at Jaipur.<sup>8</sup> Pallivāla Gachchha is found in two inscriptions of the 15th century found at Ajmer.<sup>9</sup>

Nāgapuriya Gachchha originated from Nagaur in Marwar. The disciple of the famous Vādideva Suri named Padma Prabha Suri practised hard austerities at Nagaur in 1117 A.D. and he was therefore given the title Nāgauryā Tapa.

Harsapuriya Gachchha, a branch of Sri Pārvanāthakula, originated probably from the place named Harsaur situated between Ajmer and Pushkar. Some of the Achāryas of this Gachchha were very powerful and had great influence over their contemporary rulers. At the request of Abhayadeva Suri, the Chahāra ruler Prīthyvīcīja I of Śākambhari, who lived in 1105 A.D.,

1. APJS, No. 306.

2. Ibid.

3. NJL, Pt. III.

4. PLS, Nos. 5 & 23.

5. NJL, Pt. II & III.

6. PLS, No. 43.

7. NJL, Pt. II & III.

8. NJL, Nos. 2478 & 377.

9. Ibid., Nos. 533 & 539.

put the golden cupolas on the Jaina temples of Raṇthambhor.<sup>1</sup> His pupil was Mañdhārī Hemachandra who had influence over Jayasīrha Siddharūpa of Gujarat. The name of this Gachchha is mentioned in the inscription of 1498 A.D. found at Nagaur.<sup>2</sup>

Maṇḍovara Gachchha is a branch of the Kharatara Gachchha. In 1745 A.D., this branch became separated from Jinamahendra Sūri at Maṇḍovara and therefore was named Maṇḍovara Sākhī.<sup>3</sup>

(3) **GACHCHHAS ORIGINATED FROM THE PLACES IN MEWAR:** Bhartṛipuriya Gachchha originated from the village Bhartṛipura now known as Bhaṭṭevāra in Mewar. It was founded by Bhartṛibhāja, the father of the famous king Allaṭa, in the 10th century A.D. This Gachchha is mentioned in an inscription of the 13th century.<sup>4</sup> Ratnapuriya Gachchha was originally a branch of Mañḍhārī Gachchha, but afterwards, it became a separate Gachchha after Ratanapura in Mewar. It is mentioned in the inscription of 1453 A.D. on the metal image found in the Jaina temple of Udaipur.<sup>5</sup>

(4) **GACHCHHAS ORIGINATED FROM THE OTHER KNOWN PLACES:** Kāmyaka Gachchha originated from Kāmū in Bharatpur State. It is said that there was a Kāmyaka forest in this area. It is mentioned in the Bayānā stone inscription of 1043 A.D. The names of the Jaina teachers Vishṇu Sūti and Mahēśvara Sūti are mentioned.<sup>6</sup> Rudrapalliyā Gachchha is a branch of the Kharatara Gachchha. In 1147 A.D. at Rudrapalli, it was founded by Jināsekharāchārya.<sup>7</sup> It is said to have originated from the place named Rudrapalli near Delhi. In the 15th century it spread at Nagaur and Bālotīr in Marwar and Jaisalmer.<sup>8</sup>

(5) **GACHCHHAS ORIGINATED FROM UNKNOWN PLACES:** There are some regional Gachchhas but the places of their origin have not been definitely identified. Pippālaka Gachchha is also one of the branches of the Kharatara sect. This branch became separated in 1417 A.D. from Jinavardhana Sūri.<sup>9</sup> It was connected with the place Pippālaka and therefore it was named Pippālaka.

1. Catalogue of the MSS in the Patan Bhāṇḍārka, p. 312.

2. NJI., No. 1296.

4. ARRMA, Yr. 1923 NO. IX.

6. IA., XIV, p. 8.

8. NJI., Nos. 734, 1207, 1315 & pt. III,

3. IA., XI, p. 240.

5. PLS., Nos. 49, 124 & 256.

7. IA., XI, p. 248.

9. IA., XI, 249.

It seems that both Humbāda Caste as well as Gachchha originated from the place named Humbāda which has not been identified yet. It is mentioned in the inscription of 1396 A.D. of Udaipur.<sup>1</sup> Jalyodhara Gachchha originated from the village named Jorāndra. This name has been mentioned in an inscription of 1136 A.D. which has been discovered at Ajādī in Sirohi State.<sup>2</sup> This Gachchha was especially connected with Modhavārīśa from 1169 A.D. to 1366 A.D.

Bhūmapallīya Gachchha is a branch of Purīmā Gachchha and originated from the village named Bhūmapallīya. It is, therefore, known as Bhūmapallīya Gachchha. It is mentioned in the inscription of 1541 A.D. found at Jodhpur.<sup>3</sup> Kuṭuvapurī Gachchha is one of the branches of Tapā Gachchha. It started from the place named Kuṭuvapurā. It was prevalent at Nāllāt in the early 16th century. Indranandi of this Gachchha installed the images in 1512 A.D., 1513 A.D. and 1514 A.D. at this place.<sup>4</sup>

#### OTHER REMAINING GACHCHHAS:

(1) SUB-BRANCHES OF KHARATARA GAONCHHA: It is mentioned in the *pratikramī* that Madhukharatara Sākhā was the first Gachchha-bheda which started in about 1107 A.D. from Jinavallabha Suri. Laghukharatara Sākhā, the third schism, was founded by Jina Simha Suri in 1274 A.D. In 1365 A.D., Vegada Sākhā took its rise founded by Dharma-Vallabha Gani. It remained dominant from the 16th century to the 19th century in Jaisalmer.<sup>5</sup> It was the fourth Gachchha-bheda. In 1307 A.D., Achāryya Kharatara Sākhā arose founded by Achārya Śāntisāgara in Marudeśa. This is the sixth division. In 1629 A.D., there originated the Laghuvīchātyiya Kharatara Sākhā from Achārya Jinasāgara Sūti occasioned by Harshanandana, pupil of Samaya Sundara. This is the eighth Gachchha-bheda in the Kharatara sect.<sup>6</sup>

(2) GACHCHHAS FOUND IN MARWAR: Marwar remained the chief centre of the Jaina religion, therefore, the followers of the different Gachchhas resided here. Siddhāntī Gachchha is mentioned in the inscription of 1508 A.D. found out at Jodhpur.<sup>7</sup> Jāpaśāṇī Gachchha is mentioned in the inscription of 1477 A.D. of Nagaur.<sup>8</sup> An inscription (19th century) referring to Kavala

1. NJI., No. 1050.

2. APJS., No. 498.

3. NJI., No. 604.

4. NJI., Nos. 849, 850 and 851.

5. NJI., Pt. III.

6. IA., XI, pp. 248-249.

7. NJI., No. 697.

8. Ibid., No. 1288.

Gachchha is engraved on the pillar of the Jaina temple at Rainapura.<sup>1</sup> The name of Tāvāḍīra Gachchha is found in the inscription of 1442 A.D. of the Jaina temple of Munisuvrata at Jodhpur.<sup>2</sup>

(3) **GACHCHHAS FOUND IN JAISALMER STATE:** In Jaisalmer State, Jainism flourished greatly because of its situation in the heart of the desert. Vājapāya Gachchha is mentioned in the two inscriptions of 1105 A.D. and 1281 A.D. discovered at Jaisalmer.<sup>3</sup> Sarvāla Gachchha seems to be in existence in the 12th and 13th centuries in this area.<sup>4</sup> In 1364 A.D., Īśvara Sūri of Bhāḍa Gachchha performed the installation ceremony of the image of Sumatinātha.<sup>5</sup>

(4) **GACHCHHAS FOUND IN JAIPUR STATE:** Some Gachchhas are also found to be mentioned in the inscriptions of Jaipur. In 1472 A.D., the image of Padmaprabhu was set up by Bhākhara through Vajrēśvara Sūri of Chāṇachāla Gachchha.<sup>6</sup> In 1452 A.D., Śivāraja celebrated the consecration ceremony of the image of Kunthunātha through Padmananda of Rūpa Gachchha.<sup>7</sup> Chhahitēra Gachchha is mentioned in the inscription of 1555 A.D. found on the Pañchatirthi in the Jaina temple of Jaipur.<sup>8</sup>

(5) **GACHCHHAS FOUND IN MEWAR:** There are some Gachchhas which are not known to have been in existence at any other place except Mewar. The inscription of 1317 A.D. with the name of Prīyā Gachchha is found at Udaipur.<sup>9</sup> In 1444 A.D., Kamudeva of Devābhīdita Gachchha performed the installation ceremony of the image through Sila Sūri of Devābhīdita Gachchha.<sup>10</sup> The inscription of 1439 A.D. with the name of Niṣṭhatī Gachchha<sup>11</sup> is engraved.

(6) **COMMON GACHCHHAS:** Thārāpadīya Gachchha and Thirādrā Gachchha seem to be the one and the same Gachchha. In the 12th century, it was in existence in Sirohi State.<sup>12</sup> In the 13th century, it seems to be prevalent in Jaisalmer.<sup>13</sup> The earliest mention of Pippala Gachchha is in the inscription of 1331 A.D. found at Koṭāṛ in Sirohi State.<sup>14</sup> It was in existence from the 14th century to the 16th century in Jaisalmer.<sup>15</sup> Mahukara Gachchha also seems to be known by the name of Madhukara Gachchha which is mentioned

1. NJI., No. 717.

2. NJI., No. 616.

3. NJI., Nos. 2218 & 2232.

4. Ibid., Nos. 2220-22, & 2415.

5. Ibid., No. 2269.

6. Ibid., No. 1159.

7. Ibid., No. 1174.

8. Ibid., No. 1184.

9. Ibid., 1042.

10. NJI., No. 1098.

11. Ibid., 1078.

12. APJLS. Nos. 9, 454 & 460.

13. NJI., Pt. III.

14. NJI., No. 900.

15. NJI., Pt. III.

in the inscription of 1436 A.D. discovered at Rohūdā in Sirohi State.<sup>1</sup> It is also mentioned in the inscriptions of 1470 A.D. and 1506 A.D. discovered at Alwar and Jaisalmer respectively.<sup>2</sup> Bokāḍiyā Gachchha seems to have been prevalent in the area of Jaipur and Nagaur in the 14th and 15th centuries.<sup>3</sup>

### SĀMGHAS AND GĀNAS IN DIGAMBARAS:

MŪLA SĀMGHĀ: The oldest Sāṅgha in the Digambaras is Mūla Sāṅgha. From the inscription of 1100 A.D., it is known that it was founded by Kundakunda.<sup>4</sup> But this inscription is of a later period, so there is some difficulty in accepting it. The *Pattīmūlīs* inform us that it was established by Māghanandi before Kundakunda.<sup>5</sup> There are two inscriptions of about 4th and 5th centuries respectively in which there is the mention of the Mūla Sāṅgha and its teachers. It seems that the Mūla Sāṅgha was established in the 2nd century A.D. after the division of the Jaina community into the Digambaras and the Śvetāmbaras.

The line (*āmaya*) of Kundakunda seems to have started from Kundakunda who was then a great monk of the Digambaras sect of the Jainas. Kundakunda along with the six teachers in succession is mentioned in the copper plate inscription of 466 A.D.<sup>6</sup> If we take 150 years for the six teachers, the time of the first teacher Guṇachandra will be about 316 A.D. Guṇachandra was not actually the pupil of Kundakunda but only in his line. Therefore, Kundakunda must have lived in the 2nd century A.D., at least 100 years before Guṇachandra. It seems that in the beginning, Mūla Sāṅgha and Kundakundānvaya were separated from each other, because there is no mention of Kundakundānvaya in the inscription in which Mūla Sāṅgha is mentioned and of the Mūla Sāṅgha in the inscription in which Kundakundānvaya is mentioned.<sup>7</sup> In course of time, Mūla Sāṅgha and Kundakundānvaya became associated with each other. In this way, the beginning of Mūla Sāṅgha and Kundakundānvaya may be safely traced back to the second century A.D.

Mūla Sāṅgha, in course of time, became associated with Balātkāra Gāṇa which seems to have derived its name *Balātkāra Gāṇa* (powerful gāṇa?).

1. APJLS., No. 575.

2. NJI., Pt. I & III.

3. NJI., Nos. 1167, 1169 and 1240.

4. JSLS., Pt. I, No. 55.

5. I.A., XX p. 341.

6. JSLS., Pt. II Nos. 90 & 94.

7. Ibid., No. 95.

8. JSLS., Pt. II Nos. 90, 94 and 95.

from its ancestor, Athadisalin, who was also known as Guptigupta, the master of Māghanāndi. Its earliest mention is found in the inscription of the 11th century<sup>1</sup> but it was in existence considerably earlier. Afterwards, this was distinguished by the term Sarasvatī. In the 14th century A.D., this name seems to have come from the miracle of the pontiff Padmanāndi who is said to have made a stone figure of Sarasvatī speak.<sup>2</sup>

**DRĀVIDA SAMĀGHĀ:** This has been described as a schismatic Saṅgha according to the author of the *Darśanasaṅgraha*. It was established by Vajranāndi in 478 A.D. in Drāvida country<sup>3</sup> near Madras and therefore it was known as Drāvida Saṅgha. The time assigned to the foundation of this Saṅgha seems to be correct. Vajranāndi was a pupil of Achārya Puṣyapādaśvāmin who lived in the time of the king Durvinita and the king remained the pupil of Puṣyapāda.<sup>4</sup> Durvinita ruled from 478 A.D. to 513 A.D. It seems that in the life time of Achārya Puṣyapāda, his pupil Vajranāndi established an independent Saṅgha.

**KĀSHMĪRĀ SAMĀGHĀ:** Kāshmīrā Saṅgha has been also considered as a heretical sect by the author of the *Darśanasaṅgraha* like Drāvida Saṅgha. Kumārasena, who had fallen from grace, did not take to the life of monkhood but established a separate Saṅgha known as Kāshmīrā Saṅgha in 696 A.D.<sup>5</sup> Nothing can be said definitely about the time assigned to this Saṅgha.

**MĀTHURA SAMĀGHĀ:** Māthura Saṅgha is a heretical sect, which according to the author of the *Darśanasaṅgraha*, was founded by Rāmāsenā two hundred years after the establishment of Kāshmīrā Saṅgha.<sup>6</sup> The Saṅgha was named after Māthura Dēla now known as Madurā in southern India. The time assigned to it also does not seem to be correct, but there is no doubt that it came into existence after Kāshmīrā Saṅgha.

**NO SAMĀGHĀS IN EARLY PERIOD:** In early times, the names of the Achāryas were not associated with the Saṅghas. Wherever there is a reference to Achārya, it is only his name that is mentioned. The name of a Gaṇa or Saṅgha is not given along with him as became the custom in the later period. This is evident from a number of inscriptions of later period found at several places in Rajasthan. A few instances are quoted here. At

1. JSLS., No. 208.

2. JBBRAS., No. XLIV, Vol. XVII, p. 163 and Peterson's Report 1885-84.

3. *Darśanasaṅgraha*, p. 12. 4. *Darśanasaṅgraha*, p. 38. 5. Ibid., p. 14. 6. Ibid., p. 17.

Rūpanāgar, one mile and a half to the south of Kishangarh, there are three Jaina memorial pillars.<sup>1</sup> The inscription on the pillar of 961 A.D. says that this is the *nishabdkā* of Meghasenāchārya set up after his death by his pupil Vimalasena. From the inscription on the second pillar, it is known that Padmasenāchārya died in 1019 A.D. and that the pillar was erected by Chitrānandin. There is also the memorial pillar of 1009 A.D. of Nemidevāchārya and Baladevāchārya at Jhalrapatan.<sup>2</sup> An inscription on the pedestal of the standing image of Anantānātha in the Digambara Jaina temple at Naugāmī in Alwar State of 1118 A.D. records that the image was set up by Narendrakīrti—the disciple of Āchārya Vijayakīrti.<sup>3</sup> An inscription on the pedestal of the Jaina image of Śāntinātha in the same temple of 1138 A.D. records that the image was erected by Pt. Guṇachandra for Āchārya Guptanandi.<sup>4</sup> An inscription on the lintel of the temple of Śiva, which originally appears to be a Jaina temple near the temple of Bālījī at Purātāghāṭa about three miles from the city of Jaipur of 1160 A.D., mentions the names of Āchārya Vaijraaka, his pupil Chhattrasena and his brother in faith Ambarasena.<sup>5</sup> From these instances, it is clear that the Digambara Āchāryas were not associated with any Saṅgha in Rajasthan.

The above mentioned Saṅghas were founded in the South and operated there; but later on, they appeared in the North among the Digambaras. It is not clear why and how this migration took place. It is just possible that by the persecutions of the Saivas, the Digambara saints and the Jaina laity of the south migrated to Gujarat and Rajasthan where they formed the same Saṅghas. It is also possible to suggest that the Digambaras of the North might have imitated the Saṅghas of the South.

MĀTHURA SAṄGHA IN RAJASTHAN: Māthura Saṅgha seems to have remained dominant in Rajasthan during the eleventh and twelfth centuries. At this time, images were installed by the Āchāryas of this Saṅgha at different places. There is a mention of Paṇḍita Mahāsena of Māthura Saṅgha in the inscription of 1158 A.D. on the stone image of Brahmaṇī in the Jaina temple of Baghera.<sup>6</sup> Yaśakīrti appears to be the influential Āchārya who performed the consecration ceremony of the white

1. PRAS., WC, 1910-1911, p. 43.

2. ARRMA., 1912-13.

3. Ibid., 1919-20 No. 3.

4. Ibid., 1919-20 No. 4.

5. Ibid., 1920-21 No. 3. .

6. Virasat, VI, p. 365.

stone image now placed in the temple of Siṅghījī at Sanganer in 1167 A.D.<sup>1</sup> and the white marble image of Padmaprabhu now found at Māṭoḍha in 1175 A.D.<sup>2</sup> This function was organized by Kuladhara, son of Manoratha, who seems to be a rich Śrāvaka. In 1175 A.D., Hetyā and his son Vilhaga also installed the image of Māṭoḍha through the same Yaśakīrti.<sup>3</sup> The author of the Bijaulia inscription of 1170 A.D. was Guṇabhadra, a Mahāmuni who belonged to the Māṭhura Saṅgha.<sup>4</sup> An inscription of 1176 A.D. engraved on one side of a four-sided massive Jaina pillar in the Jaina temple at Rupāheli, near Udaipur, records that the pillar was erected by Padmaśī, a female disciple of Ajikā belonging to the Māṭhura Saṅgha.<sup>5</sup> In later period, this Saṅgha probably disappeared from Rajasthan because we do not find its mention anywhere.

**KĀSHĪTHĀ SAṄGHĀ IN RAJASTHAN:** Kāshīthā Saṅgha seems to have flourished mostly in Punjab and Malwa, and Agrāvālas generally remained associated with it. Most probably, the images and the manuscripts of this Saṅgha found in Rajasthan were either brought later from outside or installed by Agrāvālas of Rajasthan. In Rajasthan, there were still some places which somehow remained associated with this Saṅgha. The work of restoration and repairs of the famous temple of Rishabhadeva of Dhuleva near Udaipur was carried out by the followers of this Saṅgha. The inscription of 1374 A.D. tells us that Hārdāna, the son of Sāhū Viṣṭa, restored this temple at the instructions of Bhajrāraka Dharmakīrti of Kāshīthā Saṅgha. From the inscription of 1515 A.D., it is clear that Kadiyāpoiyā of Kāchchlu Gora with his son and wife constructed a hall and a shrine in the time of Bhajrāraka Yaśakīrti of Kāshīthā Saṅgha. Bhoja, son of Saṅghi Ālakā of the Bhagheravāla caste, celebrated the installation ceremony of the newly constructed temple with the members of his family in the time of Bhajrāraka Surendrakīrti. Through the influence of the same Bhajrāraka, Bhuparā constructed a small shrine in 1697 A.D.<sup>6</sup> From some inscriptions and praśastis of manus-

1. *Firuzqī*, V, p. 41.

2. गंवन् १२१२ कालग्रन् सुदी १० पाशुर यथे पडिताचार्य वी यशकीर्ति भवत थेति भनोरप तु तुलचन्द लक्ष्मीव ओयने कर्त्तीप ।

3. गंवन् १२१२ कालग्रन् सुदी १० पाशुर यथे पडिताचार्य वी यशकीर्ति अवतेन माह हेत्याकेन पुन विलहण तुलन यंव यशकीर्तिय ।

4. E.I., XXIV, p. 84.

5. AKRMA, 1925-29, No. 3.

6. *Udaipur Rājya kī Itihāsa*, p. 41.

cripts, it is known that the ancient Vāgada province, now including the area of Dungarpur, Banswara and Pratāpagarh, was the headquarter of this Saṅgha.

**MULASĀNGHA IN RAJASTHAN:** The Mūlasāṅgha remained very dominant in Rajasthan from the fourteenth century to the nineteenth century A.D., and its Āchāryas remained related mostly with the Khaṇḍelavālā Jainas. By their influence, the installation ceremony of the images and that of temples took place. Various copies of the manuscripts have been also prepared.

There is a divergence of traditions found in Pāṭīvālis<sup>1</sup> not only of succession but also about the residence or migrations of the Pontiffs of the Mulasāṅgha. The four Pāṭīvālis agree on the main points but the fifth Pāṭīvāli presents considerably different traditions. The fifth Pāṭīvāli closes with the name of Subhachandra who reigned upto 1443 A.D. Hence this is the oldest Pāṭīvāli and as such, the information supplied by it seems to be correct. The Pāṭīvālis tell us that the first 26 pontificates took place in Bhaddalapura. According to the four Pāṭīvālis, Bhaddalapura is in Malwa, while the fifth pāṭīvāli tells us correctly that it was in the south. After that, the 27th Pontiff transferred his seat from Bhaddalapura to Ujjain according to all Pāṭīvālis. From Ujjain, Mīghachandra II, the 53rd Pontiff, shifted his seat to Bāraṇ in Kora state in about 1083 A.D. Down to No 63 or 64 the pontificacies took place in Bāraṇ. From here, 14 pontificates, took place in Gwalior down to 77 according to the four Pāṭīvālis—but the fifth Pāṭīvāli tells us correctly that ten pontificates were established at Chitor and four at Baghera. This is further confirmed from the fact that there was the existence of a prosperous colony of Digambara Jainas on the hill at Chitor at the time of Kumārapāla;<sup>2</sup> and Bagheravālas were converted to Jainism, and Jaina temples were built at Baghera in about eleventh century A.D.<sup>3</sup> From the 78th Pontiff Vasantakṛlesti, the seat was transferred to Ajmer in about 1208 A.D. according to all the Pāṭīvālis.

From the 84th Pontiff Padmanandi, the seat was transferred to Delhi in about 1328 A.D. according to the four Pāṭīvālis but the fifth Pāṭīvāli tells us correctly that it was transferred to Idar in ancient Vāgada province.

1. The first Pāṭīvāli was published in Peterson's Report 1893-94; the second, third and fourth Pāṭīvālis are given in I.A., XX and the fifth Pāṭīvāli is found in I.A., XXI, p. 58.
2. PIAS., v.c. 1903-04, p. 46.
3. EL, XXIV, p. 84 (Bijaulia Inscription, Verses 82-83).

Padmanandi was especially associated with Vāgāḍa province. A certain Śrāvaka of Vāgāḍa called Prabhūchandra II of Ajmer was invited for the purpose of performing a consecration ceremony of images but he could not come. Then after giving the Sutimantra to the Āchārya Padmanandi, the Śrāvaka conferred on him the title of Bhajṭāraka. Thus, Padmanandi became the Bhajṭāraka in 1328 A.D. of Vāgāḍa. The term Bhajṭāraka is applied to a particular type of Jaina ascetics who unlike Munis assumed the position of religious rulers and enjoyed supreme authority in religious matters.

After Padmanandi, separations took place among his successive teachers. These separations were not actually the schisms but seem to be based on temperaments. Padmanandi had two pupils namely Sakalakīrti and Śubhachandra. During his life time, the separation took place between his two pupils. One section under Śubhachandra moved to Chitor, while the other continued to live under Sakalakīrti. Again under Jinachandra, the 86th Pontiff, the disagreement arose between his two disciples namely Prabhūchandra and Ratnakīrti. Prabhūchandra continued to live at Chitor, but one section under Ratnakīrti moved to Nagaur. Again, differences arose at Nagaur; and one section continued to reside at Nagaur, while the other under Ratnakīrti shifted to Ajmer. From Chitor, it came to Chātu in the time of Chandrakīrti. After that, it migrated to Sangamer, Āñvī, Amber and lastly to Jaipur.

No activities of the early Bhajṭārakas before Padmanandi are known in Rajasthan from any other source. No doubt, there is a mention of Mūla Saṅgha in the inscriptions of 1170 A.D.<sup>1</sup> and 1186 A.D.<sup>2</sup> but without any reference to any Bhajṭāraka. From Padmanandi onwards, we possess some knowledge about their activities. They performed the installation ceremony of temples and images and encouraged the preparation of a large number of manuscripts. Their *pādakās* and *nishablikās* are also found.

**PADMANANDI:** According to the Pāttavallis, Padmanandi became Bhajṭāraka in 1325 A.D. This date seems to be doubtful as he was living in 1415 A.D. He did enjoy such a long age as known from the Pāttavallis and he,

1. संवत् १२५० मात्र गुरु १३ श्री पूर्वसंप्रे भा. लोका वृत्त जात्यु जगापति निष्ठः ।

(Inscription in Jain temple at Jaipur.)

2. संवत् १२८३ वैद्याय गुरु १५ श्री पूर्वसंप्रे देव श्री वाच्यपुरुष बनिमा लायु द्वारणा वृत्त अद्यमान तथा पात्रदेव तथा मात्र वृत्त मात्रिकालिक वरिष्ठाविहितिः ।

(Inscription on the Jaina image found in the neighbourhood of Dhāridra kā Jhompurā, Ajmer. See JRASB, VII, Pt. I, p. 61.)

therefore, must have become Bhāṭṭāraka sometime after 1323 A.D. He was an influential Bhāṭṭāraka who is said to have caused a stone figure of Sarasvati to speak. From this miracle, Mula Saṅgha was distinguished by the term Sarasvati. He made the installation ceremony of images from time to time. The image with the inscription of 1400 A.D. was installed at his bidding.<sup>1</sup> He had two disciples namely Viśālakīrti and Nemichanda who also set up images in his time. From the inscription of 1413 A.D. engraved on the images discovered at Tonk, it is clear that Vilhaga and his sons got installed several images by his pupil Viśālakīrti.<sup>2</sup> In 1415 A.D., Asapāla on his preaching set up the image of Pārśvanātha.<sup>3</sup> In the same year, the consecration ceremony of the image was performed by Āpā through his pupil Nemichanda.<sup>4</sup>

**SAKALAKĪRTI:** After Padmanandi, Sakalakīrti became the head of the seat of Vāgāḍa in about 1420 A.D. He was the highly respected saint of medieval times and had also a good reputation for his scholarship. He wandered from place to place for the propagation of Jainism. In 1424 A.D., he came to Baḍalī where he spent the rainy season with his Saṅgha.<sup>5</sup> Several images were installed by him from time to time. There is a mention of his name in the inscription of 1430 A.D. found on the image in the Digambara Jaina temple at Abu.<sup>6</sup> It is known from the inscription of 1433 A.D. that as a result of his preaching, Nisala with his wife, sons and brothers set up the Chaubisi with Ādinātha as a Mūlanāyaka.<sup>7</sup> In 1435 A.D., Champā set up the image of Śāntinātha after hearing his discourses.<sup>8</sup> He is said to have passed away in 1442 A.D. at Mahīsana in Gujarat.

**BHUVANAKĪRTI:** After Sakalakīrti, Bhuvanakīrti became the Pāṭṭabīdhara. He was also a scholar like his predecessor. The consecration function of several images was performed by him. The installation ceremony of the Trimurti was presided over by him in 1443 A.D.<sup>9</sup> In 1458 A.D., Nābūyā, the son of Śārl, performed the Daśalakshana Yantra pratiṣṭhā on his

1. XII, No. 1009.

2. Viramāpi, VII.

3. Anekānta, XIII, p. 126.

4. Ibid.

5. JGPS, p. 10 (Int.)

6. Ibid.

7. सन्वत् १४२० वर्षे वैशाख मुहीं ९ श्री मूळसंदेश लोकसंघे बलात्कार गणे गरस्वती गणेश श्री मुन्द्रकृष्ण-चार्यविकारे भट्टारक श्री पद्मनाथ तत्पटे श्री सकलकीर्ति उपदेशात् हुवड जाति गांधी जीतल भावां भावां शृग श्री गोदावरी अरथ भाव वीता आयो याह भाव नावा भावी छट्कु मातृमाला भावी परमार्थी मूलनाथक श्री आविनाथ प्रतिष्ठाता काराचिं गोवे श्री कमलेश्वर रम्पवर्म हस्तार्थ ।

8. Anekānta, XIII, p. 126.

9. In the Jaina temple at Jaipur.

instructions.<sup>1</sup> In 1459 A.D., Surā of his line celebrated the consecration ceremony.<sup>2</sup> As a result of his preaching, Chīpā and his wife Gāngī performed the installation ceremony of some *yamtra* in 1471 A.D.<sup>3</sup>

**JĀNĀBHŪSHĀNA:** After Bhuvanakirti, Jānābhūshāna became the Bhāṭṭāraka. There is a *yamtra* of 1577 A.D. consecrated by him in the Jaina temple of Udaipur.<sup>4</sup> On his advice, Rāma with his wife and son set up the image of Mahāvīra in 1487 A.D.<sup>5</sup>

**OTHER BHĀṬṬĀRAKAS OF THIS SEAT:** Jānābhūshāna was succeeded by Vijayakīrti in about 1500 A.D. At his discourses, Sreshthī Melā with his wife, son and brothers made the *pratishṭha* of *Sāmanasāraṇa* of Ādinātha in 1513 A.D.<sup>6</sup> Then Subhachandra became the Bhāṭṭāraka in about 1515 A.D. He was a well known scholar who wrote a large number of works in a period between 1513 A.D. and 1556 A.D. His earliest work is *Adhyātmatarangīś* and the latest work written by him in 1556 A.D. is the Sanskrit commentary on the *Śrītaikārttikayāmiprekṣa*. On his instructions, Dhāniā and his wife Dhaṇḍā set up the metal image of Pārāvanātha in 1538 A.D.<sup>7</sup> In 1550 A.D., Steshthī Sāyāra with his brothers, wife and son celebrated the function of Jānānivāṇa on his preachings.<sup>8</sup> After his discourses, Śripāla erected the image of Śāntinātha in 1551 A.D.<sup>9</sup> He was succeeded by Sumatiκirti. On his instructions, Sāha Jayavanta with his wife and brothers set up the metal

1. संवत् १५१५ नाप सूरी ११ वी मूलतंत्रे बक्तालकार गणे शशवती गन्डे औ चुदमुंडवासनिये न. श्री प्रकाशकीर्ति तद्वादे भा. भी भृत्यनीति तद्वादेशात् हृषीकेशाठीय श्री सारा पुत्र नाहवा इव निर्णय प्रणयति। (In the temple of Chaudharies, Jaipur.)

2. संवत् १५१६ वर्षे वैष्णवदि ५ सूरी वी पृथग्मधे अ. श्री शूद्रनकीर्ति आम्नाये पुरा भा. याहान्ते भूत शत्रुघ्नात् हृषी एवं श्री अविजिन उभयदात् नित्यं प्रणयति। (On the metal image in the temple of Jainsakarana, Jaipur.)

3. संवत् १५२८ वर्षे वैष्णव वटि १ मूलसंप्राप्ति उभयदात् सं. चापा भार्या वैष्णव निर्णय प्रणयति। (Inscription on a Yatra in the temple of Chaudharies, Jaipur.)

4. NJI., No. 1120.

5. Anekānta, XII, p. 126.

6. संवत् १५७८ वर्षे पोर — द्वे श्री आदिकिन उभयदात् नित्यं प्रणयति।

7. संवत् १५९५ वर्षे वैष्णव सूरी ३ शोमे पूर्णमधे भट्टारक श्री शूद्रनद उभयदात् यथा भार्या वैष्णव निर्णय प्रणयति।

8. संवत् १६०७ वर्षे वैष्णव वरी सूरी वामवह देशे भट्टारका भूमध्याने गता रावल आविकरण विजय राज्य श्री आदिनाथ वैष्णवके श्री पूर्णमधे भट्टारक श्री वृषभचन्द गुरुपदेशात् ह. विश्वजा गोत्र चावर भा. लक्ष्म कुम थे तेजा, आ. रंगी, आ. थे. मदी, आ. विनदास, आ. सुहनदे एवेन रवेशान विवरण कल्पाणासोत्तम। (In the temple of Lakshmi, Jaipur.)

9. NJI., No. 520.

image of Padmaprabhu in 1563 A.D.<sup>1</sup> He installed the images of Muni-suvrata<sup>2</sup> and Anantacātha<sup>3</sup> in 1562 A.D. and 1570 A.D. respectively. After him, Gupakitti became the Bhāṭṭākāra. He was succeeded by Vidyabhushana. On his advice, Āśī of Idar with his wife Lakshmi and daughter Jhilli installed the image of Neminātha.<sup>4</sup> An inscription on the pedestal of a stone image of Śvetāmbara Jaina temple at Maujipura in Alwar State records that it was set up by Humbaṇa Lāla and Galā resident of Hardoya in 1597 A.D. as a result of his preaching.<sup>5</sup> After his discourses, Hansa with his wife and son performed the installation ceremony of Shodasākāraṇa yantra in 1604 A.D.<sup>6</sup>

After him, Rāmakīrti became the Bhāṭṭākāra. He was succeeded by Padmanandi II. At his preaching, the consecration ceremony was performed by Ratnā.<sup>7</sup> Then, Devendrakīrti became his *pūjyād�ara*. He was succeeded by Kshemakīrti. By the influence of his discourses, Saṅghī Dīgaladāsa, Mānakā, Nemidāsa, Anantadāsa, Somadāsa and Ratnā erected the image of Sāntinātha in 1639 A.D.<sup>8</sup> Soma<sup>9</sup> with the whole Saṅgha constructed the *pūrṇigṛha* in the Jaina temple of Ādinātha at Sāgavāḍā. After him, Narendra-kīrti, Vijayakīrti II, Nemichanda, Chandrakīrti, Rāmakīrti, Yaśakīrti, Surendra-kīrti, Ramachandrakīrti and Kanakakīrti became the Bhāṭṭākāras of the seat of Idar one after another in succession.

**BHĀṬṬĀKĀS OF THE STATE OF CHITOR:** During the life time of Padmanandi, Subhachandra separated from Sakalakīrti and established his own Pūja at Chitor in about 1413 A.D. At this time, Mewar became a centre of Jainism under the royal patronage of Kumbhakarāṇa. The famous Jaina

1. संवत् १६२० वर्षे वैशाख शुक्ली ८ वृद्धे श्री मूलसंधे यस्तद्वये पञ्चे — भ. श्री मुगलिकीर्ति गुप्तादेवात् इक्षवाक्यार्थो वारने गोमे दा तिशात्तु भा. वरगच्छ दा रामा जा. रामादे गु. संबन्धत भा. कर्मदी भा. गोमा. पदमा. भा. परिजडे थो पद्मश जिल विष्व निष्ठ व्रणमार्ति ।

2. NJI, No 1630. 3. Ibid., No. 631. 4. Aṅgikanta, XIII, p. 126.

5. ARRMA, 1919-20 Nos. 1 & 6.

6. Inscription in the temple of Pājedī at Jalpur.

7. संवत् १६६१ वर्षे यात्रुशुक्ली शोमे श्री मूलसंधे भ. श्री बाटिपूष्यण्य गुप्तदेवात् हंसा भा. दोनु तु. वारा भा. श्रीरामाहुतार्थ शोङ्का कारण पञ्च निष्ठ व्रणमार्ति ।

7. Aṅgikanta, XIII, p. 127.

8. Ibid.

9. संवत् १७५१ वर्षे शुक्ली ५ शोमे बापवडेशे समवयेत्तु श्री मूलसंधे तीजेव बादिनाथ भैरवालये यस्तद्वये गच्छे बहालार गणे कुन्द्रुन्दनार्थान्वये भ. श्री मूलसंधे तदानाय भ. श्री पद्मनेत्र वदानार्थ भ. श्री देवेन्द्र कवित तदाट्टु भ. श्री क्षेत्रकीर्ति यस्तदेवात् श्री शोमा तदा समस्त श्री भैरव पालार कारणिता निष्ठ व्रणमार्ति ।

Kirtisambha was also built. The two Bijaulia inscriptions of 1403 A.D. and 1426 A.D. speak of a *nishrdbikā* of a Jaina nun named Bījī Āgamasī and of a *nishredbikā* of Hemakirti, pupil of Subhachandra respectively.<sup>1</sup> With regard to these *nishredbikās*, a wish has been expressed that they may be endured as long as the Sun and Moon last. On the same pillar that bears the second inscription are sculptured the foot-prints of some saints or pontiffs. On one side is engraved the name of Bhāṭṭākā Sri Padmanandideva and on the other of Bhāṭṭākā Sri Śubhachandra. At Āhvā near Ujjain in Jaipur district, there is a *nishredbikā* of Śubhachandra.

Śubhachandra was followed by Jinachandra in about 1450 A.D. Under his inspiration many-sided activities for the propagation of Jainism received an impetus. Copies of several manuscripts such as *Śrīpālacharitra*,<sup>2</sup> *Pratyumna-charitra*<sup>3</sup> and *Vardhamāncharitra*<sup>4</sup> were prepared in his time and probably inspired by him. A number of temples were built and images were placed in them. There is a Chāubisi consecrated by Hamāraja of his line in 1460 A.D.<sup>5</sup> In 1466 A.D., Sāha Dharmasī with his wife and sons celebrated the consecration ceremony in his time.<sup>6</sup> The installation ceremony of the metal image of Pārvanātha was also performed through him in 1483 A.D.<sup>7</sup> Jīvarāja Pāpaḍivāla at his instructions performed the installation ceremony of a large number of images at Mūndāsā in the reign of Rāvala Śivasinha in 1461 A.D.<sup>8</sup> The city Mūndāsā seems to be in Gujarat; but from there, these images were sent to the seats of Jainism in different parts of Rajasthan. He enjoyed a long life because Sāha Seda with his wife and sons performed the Yantra *pratishṭhā*

1. PRAS. no., 1004-05, p. 67.

2. PS, p. 177.

3. Ibid., p. 138.

4. Ibid., p. 170.

5. संवत् १५१७ वर्षे माघ मुदी १० रवी श्री मूलसंगे भट्टारक श्री जिनचन्द्रदेवा बहेलवालान्थपे गाह दुर्याज मार्याद नाहक पूजा तापा आहोऽ। (Jaina temple of Dholki, Jaipur.)

6. संवत् १५२३ वर्षे अगाढ मुदी २ पूरु श्री मूलसंगे भट्टारक श्री गच्छन्दिदेवा तलटै श्री दृग्मन्दिदेवा तलटै श्री दिनचन्द्रदेवा वयेचाल गाति रियाडुका पोर्खे गाह पर्यंती भाया तक पूजा तापा वरीमार, हीरा, नरचन्द नित्य प्रणमति । (Jaina temple Siyamauriya, Jaipur.)

7. संवत् १५२५ वर्षे वैशाख मुदी ६ श्री मूलसंगे भट्टारक जिनचन्द्रदेवा वयेचालान्थपे गाह दीक्षा पूज काया भाया पर्यंती तद्यु पूजा श्री वचभाऊ नित्य प्रणमति ।

8. संवत् १५२८ वर्षे वैशाख मुदी ३ श्री मूलसंगे भट्टारक श्री जिनचन्द्रदेवा गाह जीवद्याज पागहोचाल नित्य प्रणमति राजा योसिहु रायल गहर भृडागा ।

in 1514 A.D. when Jinachandra was living.<sup>1</sup> There is also a *nishedhikā* of Jinachandra at Āṇvā.

Prabhāchandra came after Jinachandra in about 1515 A.D. By his persuasion, a large number of manuscripts were written for presentation to the monks. His followers got copies of the manuscripts such as *Madanaparījaya*,<sup>2</sup> *Kriyākūlāptavatī*,<sup>3</sup> *Śrīpālacharitra*,<sup>4</sup> *Karakamḍacharitra*,<sup>5</sup> *Bāhubalīcharitra*<sup>6</sup> and *Ratnakarayāḍa*<sup>7</sup> prepared in 1519 A.D., 1522 A.D., 1524 A.D., 1527 A.D. and 1535 A.D. respectively. In 1518 A.D. Bāl Pārvati got the *Yasodharacaritra* written and presented to him.<sup>8</sup> Sāha Dōdu got the *Yasodharacaritra* written and gave it to Bramha Vīḍā, pupil of Bhāgīratha Prabhāchandra.<sup>9</sup> Images and Yantras were also installed through him in 1515 A.D. Sāha Tilā of his line performed the Chittanayantra *pratishṭhā* in 1516 A.D.<sup>10</sup> In the same year, Rāho with his wife, son and daughter-in-law celebrated the installation ceremony of Samyakchātitrayantra through him.<sup>11</sup> His *Nishedhikā* also exists at Āṇvā.

After Prabhāchandra, Dharmachandra became the Bhāgīratha in about 1518 A.D. Under his patronage and inspiration, various copies of manuscripts were prepared at different places for presentation to him and his disciples. With a view to propagating Jainism, he proceeded to Nagaur where his devotees got the copies of the *Uttarapurīṇā sattīka*,<sup>12</sup> *Pravachanasīra-prabbhrītī*,<sup>13</sup> *Karmaprakṛiti*<sup>14</sup> and *Pārvatībābaritṛā*<sup>15</sup> written in 1520 A.D. in order to present him. In 1526 A.D., a copy of the *Chandraprabhbaritṛā* was made at Chārtsu as a result of his discourses.<sup>16</sup> In 1528 A.D., Kodamade got a copy of the *Śrīpālīḍa* written for offering him.<sup>17</sup> Sāha Kīlhā made a copy of the

1. संवत् १५०३ यर्जुन चेष्टक सुदी २ गोपे श्री मूलधर्मे कुम्हकुम्हचालान्वये न. श्री जिनचन्द्रदेवा तदास्माद्ये काहेलवालान्वये भोजकाक गोपे शा सेइ भा. मुहम्मदी तथ्य पृष्ठ नवगाल, देवदास, धर्मदास, नवमल पृष्ठ लाजु, चारण संदर्भ एतो प्रणयति ।

2. PS., p. 154.

3. Ibid., p. 93.

4. Ibid., p. 177.

5. Ibid., p. 106.

6. Ibid., p. 147.

7. Ibid., p. 107.

8. Ibid., p. 133.

9. Ibid., p. 164.

10. संवत् १५२६ फाल्गुण सुदी ३ श्री मूलधर्मे भट्टारक श्री जिनचन्द्रदेवा तत् भट्टारक श्री पभाचन्द्रदेवा काहेलवालान्वये छावडा गोपे शा. दीक्षा प्रणयति ।

11. संवत् १५२६ चालुण सुदी ३ श्री मूलधर्मे मरस्वती चेष्टक शलातकार नर्ण भट्टारक श्री कुम्हकुम्ह-चालान्वये न. जिनचन्द्रदेवा तदपहु श्री पभाचन्द्रदेवा तदास्माद्ये काहेलवालान्वये काला गोपे श्री रोही चारण कामा तद्युत्र पद्मा भा. पद्मि निर्त्य प्रणयति ।

12. PS., p. 2.

13. Ibid., pp. 36 & 37.

14. Ibid., p. 106.

15. Ibid., p. 131.

16. Ibid., p. 99.

17. Ibid., p. 174.

*Pāṇḍitapurāṇa*<sup>1</sup> ready in 1541 A.D. to give it to his pupil Kamalakīrti. In 1554, Sūha Mahārāja prepared the *Pārvatīśvarabharita* for his presentation.<sup>2</sup>

Besides other copies of manuscripts such as the *Sukumāracharita*<sup>3</sup> in 1526 A.D., *Bhrishyaduttacharita*<sup>4</sup> in 1532 A.D., *Varddhamānacharita*<sup>5</sup> in 1536 A.D., *Ādiparīta*<sup>6</sup> and *Shatpāda*<sup>7</sup> in 1537 A.D., *Varāṅgacharita*<sup>8</sup> and *Rbarīshyadattacharita*<sup>9</sup> in 1538 A.D. and *Chandraprabubhāṣṭīta*<sup>10</sup> in 1546 A.D., were prepared with the object of offering them as gifts to Śūdras. Several Yantra *pratiṣṭhitas* are also known to have been performed in his time. Tīlu<sup>11</sup> and Vīśvamīra<sup>12</sup> of his line performed the consecration ceremony of *Samyagdāraśanayantre* and *Shoḍāśakārapayantra* in 1552 A.D. In 1556 A.D., Sāha Pāsa and Hetmā installed the *Asthām-yantre*.<sup>13</sup>

Dharmachandra was followed by Lalitakīrti in about 1546 A.D. A large number of manuscripts were written in his time. In 1553 A.D., Lobara got a copy of the *Yasodharabharita* written for him.<sup>14</sup> At the invitation of the Śūvakas, he went to Todārāsingh where Sāha Tehū and Sāha Pūjā got the copies of the *Nāgakumāracharita*,<sup>15</sup> and *Yasodharabharita*<sup>16</sup> prepared in order to offer him as present. Besides other copies of manuscripts such as the *Upaniśadādhikarīya*<sup>17</sup> in 1566 A.D., *Śreyaskarīya*<sup>18</sup> in 1570 A.D., *Varddhamānacharita*<sup>19</sup> in 1574 A.D. and *Sudarśanacharita*<sup>20</sup> in 1575 A.D. were made ready by his followers for presenting them to monks.

Chandrakīrti became Bhāṭṭāṅgī after Lalitakīrti in about 1575 A.D. He seems to have removed his seat from Chitor and established it at Chātsu as known from the inscription of 1604 A.D. that he was residing at Chātsu.<sup>21</sup>

1. P.S., p. 127.

2. Ibid., p. 128.

3. Ibid., p. 200.

4. Ibid., p. 140.

5. Ibid., p. 170.

6. Ibid., p. 98.

7. Ibid., p. 175.

8. Ibid., p. 55.

9. Ibid., p. 148.

10. Ibid., p. 69.

11. लक्ष्मी १५०० पात्र सुदी ३ व्यो मूलसंप्रे चट्टारक प्रभानाड तत् शिख मंडलापायं पर्मवन्द तदाम्नाये शाह खेला भार्या परमेश्वरी मेजा जीणा भार्या जीणादे तत् पुष्ट वालु प्रशस्ति । (Temple of Laxakurunaji, Jaipur.)

12. लक्ष्मी १५०० वर्षं याहु सुदी ३ व्योवारे शी मूलसंप्रे नेताम्नाये चट्टारकारगो गम्भवती एक्के व्यो कुदमुदावालायन्वये भा. व्यो प्रभानन्ददेवा तत् शिख्य भट्टात्क पर्मवन्ददेवा तदाम्नाये लक्ष्मीपालान्वये लक्ष्मीया गोपी भा गाता भा. गीतु तदुक भा. भावाये भा. गर्वित तन्तुत दाराहुल वालाविहार गिर्वं प्रशस्ति । (Temple of Laxakurunaji, Jaipur.)

13. लक्ष्मी १५५६ व्योवारे सुदी ३ व्यो मूलसंप्रे भट्टात्क व्यो प्रभानन्ददेवा तत् शिख महानाडायं पर्मवन्द तदाम्नाये लक्ष्मीपालान्वये गाहु गोव नाहु तद् भार्या हर्वगदे तद् पुज साहु पाता याहु हेम अणस्ति ।

14. P. S., p. 163.

15. Ibid., p. 77.

16. Ibid., p. 162.

17. Ibid., p. 94.

18. Ibid., p. 169.

19. Ibid., p. 17.

20. Ibid., p. 160.

21. DRAMA., 1927-28, No. 11.

The reason was that Mewar at this time was unsafe and insecure from the political point of view. On the other hand, Chātsu was under Āmber rulers who were on friendly relations with Mughal emperors and were patrons of Jainism. This was the time of Akbar who followed the policy of religious toleration. It was, therefore, natural that the activities of Jainism progressed. Some of the copies of manuscripts such as *Sivardharacharitra* and *Pāydmāparīya<sup>1</sup>* in 1579 A.D., *Poichāstikayuprākṛita<sup>2</sup>* in 1580 A.D. and *Hariṇīśasparīṣa<sup>3</sup>* in 1588 A.D. were prepared by his devotees for offering them to monks of his line.

Besides, Chandrakitti is known to have performed the installation ceremony of images, Yantras and temples. In 1584 A.D., Sāha Mokā,<sup>4</sup> Sāha Kālu,<sup>5</sup> Sāha Chelā<sup>6</sup> and Sāha Ratn<sup>7</sup> of his line with the members of their respective families separately made the *pratishtā* of *Samujyadarsāmī* Yantra, Rāmkāra Yantra, Karakuṇḍa Pāčvānātha Yantra and Daśalukshana Yantra. In 1591 A.D., Thānasīntha went on pilgrimage to Pāvāpuri where he celebrated the installation ceremony of Shodāśakāra Yantra at his preaching.<sup>8</sup> In the same year, Chokhā of his line installed the Samyak chāritra Yantra and Samyag jñāna Yantra with the members of their family.<sup>9</sup> In 1603 A.D., Sāha Jūtā<sup>10</sup> and Sāha

1. PS., p. 123.

2. Ibid., p. 132.

3. Ibid., p. 73.

4. संवत् १६४१ वर्षे काल्युन वर्दी ३ वृद्धकारे श्री मूलसंचे भट्टरक वी प्रभावन्नदेव, भ. शंखेचन्द्रदेव, भ. श्री चन्द्रकीर्ति तदान्माये संडेलवालान्वये वेह गोत्रे सा. साकल जायी मूलका पुत्र वास्तव वराहव विनिराज एवं प्रथमतिः ।

5. संवत् १६४१ वर्षे काल्युन वर्दी ३ वृद्ध श्री मूलसंचे भट्टलाजाये प्रभावन्न तत् भट्टलाजाये श्री घर्मचन्द तदमेहलाजाये विनिराजिति वा. विंशतीति तदान्माये संडेलवालान्वये कालकरा मोत्र शाहू कालु लक्षणय नित्यं प्रणमति ।

6. संवत् १६४१ वर्षे काल्युन वर्दी ३ वृद्ध श्री मूलसंचे भ. श्री चन्द्रकीर्ति तदान्माये भट्टलाजाये विंशतीति तदान्माये श्री घर्मचन्द गोत्रे पुत्र दो सा. वल्याण, सा राज नित्यं प्रणमत्य ।

7. शंवत् १६४१ वर्षे काल्युन मुदी ३ वृद्ध श्री मूलसंचे भ. श्री चन्द्रकीर्तिरेवा तदान्माये संडेलवालान्वये वोहुरा गोत्रे सा. रत्ना पु. तईमल पु. कलावर, मार अमरा वराहरिदाम विलक्ष्य प्रणमति ।

8. संवत् १६४८ वैशाख मास पात्रायुग लघारे श्री राजा मालमिह श्री मूलसंचे भ. श्री चन्द्रकीर्ति गुप्त देवान् भट्टेलवाल गोवडा गोत्रे गा. वल्यासेव गा. वुद्धार्देवीतु पुत्र सा पवरव तत् गा हेनगाज तत् भा. हृषीमदे गदारप ना. पाटनदे राम तत् गा. मीका पुत्र सा सहस्रक तत् मालनीहु तत् गालिहु वित्यं प्रणमति ।

9. संवत् १६४८ वैशाख वर्दी ५ श्री मूलसंचे भ. श्री चन्द्रकीर्ति भट्टेलवालान्वये पंचाळ गोत्रे गाह चोला. भा. शोभी उद्युक बर्गा तद्भायां इसी गोत्रे पुत्र ठंजा नित्यनित्यं प्रणमति ।

10. संवत् १६४१ वर्षे भाष मुदी १० शनिवारे मूलसंचे नन्दकीर्ति तदान्माये संडेलवालान्वये पाटगी गोत्रे साह शुता तत् पुत्र साह नानू तत् पुत्र साह गत्वा ।

Jāngī performed the consecration ceremony of the metal image and Shodasakārāyantra through him separately. Bohitha of Ajmer with his sons and grandsons set up Chauhī through him in 1601 A.D.<sup>2</sup> In 1604 A.D., Āśānātha of his line made the *pratishṭhā* of Rāmākāra Yantra.<sup>3</sup> An inscription of 1604 A.D. states that the pillar of the Jaina temple was erected by him when he was residing at Champāvati (Chātsu).<sup>4</sup>

Chandrakīrti was succeeded by Devendrakīrti in about 1606 A.D. Some copies of the manuscripts were written by his inspiration. In 1605 A.D., he went to Sanganer where Kalyāṇa gave a copy of the *Hariyashūpūrṇa*<sup>5</sup> to him in present. Nāmu and his wife Nikāde got a copy of the *Ādipūrṇa* written in the temple of Ādinātha at Todaraisingh and presented to him in 1607 A.D.<sup>6</sup> A copy of the *Nemināthapūrṇa* was prepared in 1617 A.D.<sup>7</sup> In 1620 A.D., when he went to Chātsu, Sūha Debū offered him a welcome by presenting a manuscript of the *Sudarśanacaturbarītrī*.<sup>8</sup>

Narendrakīrti came after Devendrakīrti in about 1634 A.D. He is known to have performed the installation ceremony of images and Yantras. An inscription of 1649 A.D. engraved on the lower portion of a large pillar records that it was erected in the temple of Neminātha at Chātsu by Bhajjāraka Narendrakīrti.<sup>9</sup> He went on pilgrimage to holy places such as Girnar and Hastināpura from time to time with the Saṅgha. In 1651 A.D., Saṅghī Tejasī and Udaikarāṇa of Nevaṇī led the Saṅgha to Girnar where the *Yatra-pratishṭhā* was performed by Narendrakīrti.<sup>10</sup> Saṅghī Sambhu and Saṅghī Nādā together celebrated the installation ceremony of Daśalakṣaṇa Yantra at his hands in 1653 A.D.<sup>11</sup> In 1654 A.D., Jagatasintha in the company of the *Chaturvidha-saṅgha*

1. संवत् १६२१ वर्षे काश कुदी पवन्याम गुरी भट्टारक श्री चन्द्रकीर्तिदेवा अवगेता गोत्रे साहू जूगा निष्प धरणमति ।

2. संवत् १६५८ लापाक गुर्दा १० रविवारे — ज. श्री चन्द्रकीर्तिदेवा तदास्त्वाये लैदेवतालालये दोसो गोप अजमेठ बास्तव्ये मा बील्हा तत्पुरुष वय जा. तेमा, द्वी. रहश, त. गा. सधा तेमा पुञ्च बोहिन तत्पुरुष हेमा तत्पुरुष जा. रेमा, जीवा, सा पांहिन निष्प धरणमति ।

3. संवत् १६६१ वर्षे काश कालानु सुदी २ श्री मूलसर्वे मंडलाचार्य श्री चन्द्रकीर्ति तदास्त्वाये लैदेवतालालये गंगा गोत्रे खल तमुच आशानाम निष्प धरणमति ।

4. ARRMA, 1927-28, p. 11. 5. PS, p. 78. 6. Ibid., p. 89.

7. Ibid., p. 28. 8. Ibid., pp. 189-190. 9. ARRMA., 1927-28, No. 12.

10. संवत् १६०९ कालानु वर्षे ३ श्री मूलसर्वे भट्टारक देवेन्द्रकीर्ति तत निष्प तरेन्द्रकीर्ति देवतारी गंगा उदयकर्णामां नेवदा नगरालै निष्पार्थित शंखक प्रतिष्ठापित ।

11. See above, p. 48.

went to Hastināpura where he installed the Samyak Yantra.<sup>1</sup> In 1659 A.D. Jagatśarīha also celebrated the installation ceremony of R̄inkīra Yantra through him.<sup>2</sup> At the same time, his devotee Khetasīha of Amber led a pilgrimage to Hastināpura where the installation ceremony of the R̄inkīra Yantra was performed by him.<sup>3</sup>

Surendrakīrti became the Paṭṭadbara of Narendrakīrti in about 1665 A.D. In 1672 A.D., he proceeded to Sammedasīkhara where his followers named Saṅghavī Narahariśīha and Saṅghī Pārvīnanda celebrated the installation ceremony of Daśalakshanaṇamitra as a result of his preaching.<sup>4</sup> In 1675 A.D., Narahariśīha and Sukhīnanda of Amber and Ghēśīrīma with his wife and sons celebrated the consecration ceremony of Pārśvanātha Yantra through him.<sup>5</sup>

Surendrakīrti was succeeded by Jagatākīrti in about 1676 A.D. This was a terrible time and the persecutions of Aurangzeb were going on. The old temples were pulled down and the construction of the new ones was not allowed. In spite of this, the activities for the propagation of Jainism continued because some ruling chiefs of Rajasthan were on friendly terms with Aurangzeb. Some copies of the manuscripts such as *Upadeśasūtramāla*<sup>6</sup> in 1688 A.D., *Padmapurāṇa*<sup>7</sup> in 1694 A.D. and *Shaśpāñcasāra*<sup>8</sup> in 1708 A.D. were prepared by his followers in order to present them to Brahmachīrī Nāthurāma, Achārya Subhachandra and Dīdarīja, pupils of Jagatākīrti. He also celebrated the consecration ceremony of images and Yantras. In 1684 A.D., Saṅghī Sonapāla

1. संवत् १७२१ वर्षे चेत्र गुरी ४ सोमे श्री मूलयोगे यशाम्नाय.... भट्टारक श्री नरेन्द्रकीर्ति तदाम्नाये अप्यवालान्वये गम्य योजे तं. तदाम्न तस्मृत गोवाचिपति जगतसिहेन अवाक्षयाम् चतुर्विघ्नवैन काद् हस्त-नामपुरे गमयन्त्य प्रतिक्रियिता। जगतसिह नित्यं प्रणयति।

2. संवत् १०१६ वर्षे चेत्र गुरी ४ सोमे श्री मूलयोगे — श्री १०८ नरेन्द्रकीर्ति तदाम्नाये अप्यवालान्वये पाण्डीय नदिराम पूर्वे गोवाचिपति जगगिहेन अवाक्षया प्रतिष्ठा कारणिता।

3. संवत् १७३६ वर्षे चेत्र गुरी ४ सोमे श्री मूलयोगे — भट्टारक श्री नरेन्द्रकीर्ति तदाम्नाये अप्यवालान्वये गम्य योजे तं नदिराम तस्मृत गोपाचिपति लेमसिहेन अवाक्षया चतुर्विघ्न योजेन सह हस्तनामपुरे समाप्तये प्रतिष्ठापित — जगतसिह नित्यं प्रणयति।

4. संवत् १०२१ कालगुण गुरी २ मूलयोगे अथरवाचारगणे शरस्वतीयमन्त्रे भ. श्री गुरेन्द्रकीर्ति तदाम्नाये संषही शाह नरहरिदास संघही पूर्ववानंद प्रतिष्ठाताम गम्यते शिखरे।

5. संवत् १७३२ वर्षे अष्टम गुरी २ श्री मूलयोगे भट्टारक श्री नरेन्द्रकीर्ति तदाम्नाये संहेळवालान्वये गुप्तकाल योजे संघही श्री नदिराम शुभानन्द एता असिद बालतज्ज्वले श्री चाल्लीराम तस्य रक्षी चोदमहे सयो पूर्व दीप्तम् पूज यादीराम तस्य स्त्री जीकारे द्वितीय पूज रायकरण स्त्री प्रतिष्ठापा भम्भेव विश्वर कारिता।

6. Pa. p. 4.

7. Ibid., 29;

8. Ibid. p. 174.

made the Yantra *pratishthā* at Karavata through him.<sup>1</sup> The consecration ceremony of a large number of images was organized by his devotee Saṅghī Krishṇadūṣa at Chūndikhedi in 1689 A.D.<sup>2</sup> In 1709 A.D., Dayālādīsa of his line set up the metal image of Pārśvanātha.<sup>3</sup>

The next Bhagīratha after Jagatākīrti was Devendrakīrti II. Under his patronage, manuscripts were written and the consecration of the images took place. Dhanarāja wrote a copy of the *Karmakāndasūfīkāz* in 1720 A.D. at Āmber for the study of Pañḍita Kīśanadāsa, pupil of Devendrakīrti.<sup>4</sup> In 1728 A.D., a specimen of *Hariṇahālapurāṇa* was prepared by his followers for the presentation.<sup>5</sup> Chhihaṇa and Sagamala performed the installation ceremony of images at Dholera through him in 1716 A.D.<sup>6</sup> In 1736 A.D., the consecration ceremony of images was organized at Bansakholā by his devotee Hṛidayārāma.<sup>7</sup>

The successor of Devendrakīrti II was Mahendrakīrti who became Ponāī in 1735 A.D. He came from Saṅganer and established his seat at Āmber. It is for this reason Āmer Pāṭṭa started from him. It is further confirmed by a *pratisthā*.<sup>8</sup> Copies of the *Jambusāmīcharitṛā*<sup>9</sup> in 1736 A.D., and *Trilekhdorpoṣa*<sup>10</sup> in 1741 A.D. were prepared by his devotees.

Mabendrakīrti was succeeded by Kshemendrakīrti in about 1758 A.D. After him, Surendrakīrti became the pāṭṭadhar in 1763 A.D. In 1769 A.D., Saṅghī Nandalāla performed the installation ceremony of images on a large scale at Sawaimadbopura as a result of his preaching.<sup>11</sup> Vadhusūma prepared a copy of the *Manisuvratā-purāṇa*<sup>12</sup> in order to offer him as a gift. Sukhendrakīrti became his successor in 1793 A.D. His followers made the specimen of *Vāraṇgūcharitṛā*<sup>13</sup> ready for presentation in 1816 A.D. He participated in the

1. संवत् १७४१ कात्सिक शुद्धी १५ करवर ननर थी मूलसंबोध भट्टारक थी जगतकीर्ति लदाम्नामे कावेल याकानमये संषष्ठी गोपनालेन प्रतिष्ठा कारणिता।

2. See above, p. 30.

3. संवत् १७६६ माझ शुद्धी ६ थी मूलसंबोध भट्टारक जगतकीर्ति शंखी थी दग्धलदास प्रतिष्ठा करायिता।

4. PS., p. 7.

5. Ibid., p. 77.

6. संवत् १७७३ पातलगुण मारु शुभल पठे तरिगा तिथी थी मूलसंबोध भट्टारक थी ईचेन्द्रकीर्ति लदाम्नामे कावेल याकानमये लहूङ्किया गोपे पांडेट नगरे संघर्षी छोहड़वनमध्ये प्रतिष्ठा कारणिता। (Temple of Chendharia, Jaipur.)

7. संवत् १७८३ वेशाल्य थदी ८ दुने बायक्षोह नगरे भट्टारक थी ईचेन्द्रकीर्ति लदाम्नामे लौहाह्या गोपे शंखी थी लूटवरामेन प्रतिष्ठा कारणिता। गोपा अवौराज निर्देश लगायित।

8. PS., pp. 48 and 50.

9. Ibid., p. 214.

10. Ibid., p. 219.

11. See above, p. 47.

12. PS., p. 48.

13. Ibid., p. 56.

Sāṅgha led by Saṅghī Rāyachandra to Junagadh where an installation ceremony of some Yantra was performed by Rāyachandra through him.<sup>1</sup> In 1804 A.D., the same person celebrated the consecration ceremony of images at Jaipur as a result of his preaching.<sup>2</sup> After him, Narendrakīrti II, Devendrakīrti and Mahendrakīrti became the Bhāṭṭārakas one after another in succession.

**BHĀTTĀRAKAS OF NAGAUR PĀṭṭA:** Jinachandra had two pupils named Prabhūchandra and Ratnakīrti. During his life time, there arose a disagreement and his second disciple Ratnakīrti established his separate seat at Nagaur. He died at Ajmer which is shown by an inscription of 1515 A.D. on the *Chhatrī* of Bhāṭṭāraka Ratnakīrti.<sup>3</sup> After him, Bhuvanakīrti became the Pāṭṭadharā who was followed by Dharmakīrti in about 1533 A.D. In 1542 A.D., a copy of the *Dharmaparīkshā*<sup>4</sup> was prepared by this devotee. After him, Viśālakīrti became the Pontiff in about 1544 A.D. He was followed Lakshmičandra. In 1579 A.D., Lāṇā of his line got a copy of the *Dvayavakumāra-Charitṛ*<sup>5</sup> written in order to offer it to the nun Keraṁī in present. Later on, Saḥastakīrti, Neñichandra and Yaśakīrti became Bhāṭṭārakas one after another in succession.

Yaśakīrti was the Bhāṭṭāraka of some importance. Under his inspiration, manuscripts were prepared and images were installed. An inscription engraved in the Jaina temple of Ādinātha at Revāsā of 1604 A.D. records that it was constructed by Sālu Jhamala and his brother Nathamala, the two sons of Devidāsa the chief minister of Rāyasāla at the preaching of Bhāṭṭāraka Yaśakīrti.<sup>6</sup> His followers Rūpā and his son Duṣigaraś of Jobanera made the specimen of *Dharmaparīkshā*<sup>7</sup> ready for presenting it in Gunachandra in 1609 A.D. The *Pāṭṭhā* of Revāsā presented a throne to him in 1615 A.D.<sup>8</sup> He was followed by Bhāṇukīrti and Bhūshṇakīrti. Bhūshṇakīrti had two pupils namely Dhatmāchandra and Ratnakīrti. Again a trouble arose between them, and Ratnakīrti established his separate Pāṭṭa at Ajmer. After Dhatmāchandra, Devendrakīrti, Amerandrakīrti and Ratnakīrti became the Bhāṭṭārakas one after another in succession of Nagaur Pāṭṭa.

1. See above p. 47.

2. See above p. 47.

3. संवत् १७७२ का काशुद्य बट्टा ६ परिवारि भट्टारकी थी रत्नकीर्ति थी उनकी लिंगी थी।

4. PS., p. 24. 5. Ibid., p. 108. 6. ARRMA, 1034-35, Non. 7. PS., p. 26.

8. शीघ्र भट्टारकी थी १८८ थी यशोकीर्ति तथा आधाराय का थी वहा विहारान करान चढ़ायो रेखासा दराई था। १८६२ का मिति काल्युग शुद्धी ५।

**BHĀTTĀRAKAS OF AJMER PATTĀ:** Ajmer already remained a seat of the Bhāttārakas in early times; but for it, there is no definite epigraphical and monumental evidence. Mr. Harbilāsa Shārdī in his book<sup>1</sup> mentioned the inscriptions of the eighth or ninth century on the Chabutaras and Chhatris commemorating the death of the Digambara Jaina Bhāttārakas and the Pañcāras. But in reality these inscriptions belong to the eighteenth and nineteenth centuries.

Ratnakīrti separated himself from Nagaur Patta and established his seat at Ajmer. In 1694 A.D., Saṅghī Jesā of his line celebrated the consecration ceremony of images at Jobanera through him.<sup>2</sup> He was followed by Vidyādhara and then, Mahendrakīrti became the Bhāttāraka. In 1709 A.D., Vijayakīrti constructed the Chabutarā over the remains of Bhāttāraka Ratnakīrti. Later on, Anantakīrti became the Pontiff. Rāmasūta performed the consecration of the temple of Sāhas as well as of images at Māroṭha in 1737 A.D. as advised by him.<sup>3</sup> Next Bhuvanabhūshana became the Pāṭadāhara who was followed by Vijayakīrti. In 1753 A.D., Vijayakīrti constructed the Chhatris over the remains of Anantakīrti and Bhuvanabhūshana. Āchārya Rājyakīrti constructed the Chhatri over Bhāttāraka Vidyānanda. In 1760 A.D., Vijayakīrti spent the rainy season at Māroṭha.<sup>4</sup> After him, Trilokendrakīrti became the Bhāttāraka. Bhāttāraka Bhuvanakīrti erected the pāḍukā of Trilokendrakīrti in 1781 A.D. In 1793 A.D., Dharmadēśa celebrated the installation ceremony of images on a large scale through Bhuvanakīrti.<sup>5</sup> In 1803, he visited Māroṭha from where he proceeded to Kuchlēnaq.<sup>6</sup>

In 1818 A.D., Pannālila, pupil of Bhuvanakīrti repaired the throne brought from Revāṭī for Yaśakīrti. Bhāttāraka Ratnabhūshana constructed

1. Ajmer Historical and Descriptive, p. 123.

2. See above, p. 48.

3. See above, p. 43.

4. यवन १८१४ का मित्री जापान सूरी १० दिने श्रीमद् भट्टारक श्री विजयकीर्ति गहाराज महाराज नगरे पथ्य चतुर्मास कियो ।

5. यवन १८६२ वैशाख माह शुक्ल पौरी तिथि वपनामण वृद्धवापरे अग्रमें भट्टारकें शोभिया दोलनराजी चार्ये श्री गृहस्थं चट्टारक श्री भूतनकीर्तिनामावे शोभाल गोप शंखी धर्मदासेव हर्त प्रतिमा करायितः ।

6. महाराज्ञ नगरे नित्य उत्तर्ये जिगमन्दिरे शालो गोप्ता जयोत्सव सदाच्छेत्र न. १८६२ का वर्ष मित्री जापान सार्वे कृष्ण पठ्ये तिथ्यो आठोपात्स मंगलवारे श्री मूलस्थं वेदान्तावे—जग्मेर वहूं शोभित भट्टारकजी ओ १०८ श्री भूतनकीर्तिजी, पृष्ठित कालुगम— यंचाटक शहित महारोठ पवार्द्धा साहा को गोप्ता का समरत श्री पथ्य महाजना व्यावक शाखिका घर्मतुराम चाव सहित राख्या । पाछ पंचा वेळी गायोडगेति शील फांचकर मित्री फाल्युग वशी ८ कुचउण पथायिता । (Inscription, Sāla Jaina Temple Māroṭha.)

Chhatris over the remains of Bhagīrakā Bhuvanakirti in 1835 A.D. There is also the Chhatra of Bhagīrakā Padmanandī with the inscription of 1871 A.D.

Besides, a large number of Chabutarās and Chhattis built over the remains of the Āchāryas and the Paṇḍitas are found at Ajmer. There is an inscription of 1725 A.D. on the Chabutarā built over the remains of Viśākakirti. Āchārya Bhattarakā Sri Vijayakirti constructed the Chabutarā and foot prints of Āchārya Sri Bhūskurakirti in 1744 A.D. at Ajmer whereas he actually passed away at Danta in Sakhāvati. Paṇḍita Basantarāma constructed the Chabutarā of the Āchārya Rāmabhūshana in 1756 A.D. The Chabutarā of Āchārya Devendrakirti was built by Gaṇeśīmala in 1757 A.D. Paṇḍita Basantarāma also constructed the Chabutarā over the remains of Tilakabhūshana in 1754 A.D.

Pt. Tulasīdāsa constructed the Chhatra over the remains of Pt. Hemarāja, a disciple of Āchārya Rājakirti. In 1754 A.D., the pūdaka of Pt. Vakesarāma was erected. In 1760 A.D., Pt. Daulatārāma constructed the pūdaka of his teacher Rāmachandra who was a pupil of Hemarāja. In 1761 A.D., Pt. Savīlīrama constructed the Chabutarā of Pt. Rupachanda, Pt. Malukachanda and Pt. Abhaitāma. The pūdaka of Pt. Virulichanda was erected in 1798 A.D. The Chabutarā of Pt. Pannīlīla was built in 1844 A.D. Pt. Pannīlīla was a disciple of Bhagīrakā Bhuvanakirti who repaired the throne of his master in 1818 A.D.

It is thus clear that several Bhagīrakas, Āchāryas and Paṇḍitas lived and played an important part in the history of medieval Jaina society when there was anarchy. At this time, the Muslims were carrying on persecutions and destruction, and the Mūrīthās were raiding the different parts of the country. The life and property of the people became unsafe and insecure. Even at this time, Bhagīrakas wandered from place to place without any anxiety and fear for the propagation of Jainism.

Bhagīrakas rendered valuable services to Jainism in medieval times. Some of the Bhagīrakas like Sakalakirti and Subhachandra were great scholars who wrote their literary works in Sanskrit, Prākrit, Apabhraṃṣa, Hindi, Gujerātī and Rājasthānī languages. The preservation of manuscripts was the most valuable work done by them at this time. Several copies of the works on grammar, medicine, mathematics and similar subjects were prepared. They also contributed towards art and architecture. Installation of various images was considered to be their main work. As their Mathas were cultural

centres, they patronised music, painting, sculpture, dancing and other arts. In social sphere also, their services are remarkable. They often arranged long pilgrimages with a large number of followers. They sometimes looked after the management of the holy places; for instance, Sri Mahavirji was managed by the Bhagatras of Jaipur. Some of them possessed miraculous powers gained through *mantras*. To walk through air, to remove the effect of poison and to make stone image speak are some of the miracles ascribed to them. They used to visit the courts of Hindu and Muslim rulers and induced them to observe the doctrine of *ahimsa* by the prohibition of the slaughter of animals in their kingdom on certain fixed days of the year.

### CHAITYAVĀSĪ SYSTEM IN RAJASTHAN

The system of the Chaityavāsi functioned in Rajasthan with great success and advantage. A Jaina monk according to the rule prescribed for him does not usually stay longer than one night in a village or five nights in a town. This practice is found in Jainism as well as in Buddhism; and it is an inheritance of *Sramana* culture. At the same time, there came gradually a good deal of laxity in the conduct of the saints.

Āchārya Dharmasāgara in his *pattāraṇī* writes that in 355 A.D., this practice of Chaityavāsi started.<sup>1</sup> But according to Muni Kalyāṇa Vijaya, it had originated even earlier and in 333 A.D., it had become well established practice.<sup>2</sup> At present, the Yatis or Śrīpūjyas in the Svetāmbaras and the Bhagatras in the Digambaras are known as *Mathavāsi*. All are collectively known as Chaityavāsi.

The Chaityavāsi system seems to have developed in Rajasthan from about the 8th century A.D. The Jaina Āchāryas of Rajasthan such as Haribhadrasūri<sup>3</sup> and Jinavallabhasūri<sup>4</sup> had drawn the attention of the people towards the laxity in the ways of the monks. They resided in temples and used their wealth for their personal good. They put on even coloured or scented clothes. They ate food or sweets fetched by the monks. They used to hoard money and relish delicious dishes. They used *sachitta* water as well as fruits and flowers. They sold idols and purchased children in order to make them their disciples.

1. *JAI*, p. 361. 2. Ibid. 3. *Sambodhisprakarana*, Verses 27, 34, 40-49, 61, 63, 68 etc.

4. *Satyaprajñaka*, Verses 7, 11, 12, 16, 21 etc.

Silaguhasūri, the teacher of king Vanarāja Chāvadā (765-825 A.D.) asked him to issue orders forbidding the stay of other saints except Chaityavāstīs in the city of Aśahilavāḍa. In order to violate it, in 957 A.D. Jīncīvarasūri and Beddhisāgarasūri defeated the Chaityavāstīs in the debate in the royal court of Durlabharāja and thus sought permission for the admission of the Vidyamūrga in Pāṭipāṭha.

That Chaityavāstīs had deviated considerably from the traditional ways of Jain Sādhus is evident from several Jaina temples and idols installed by them. This was the practice of the laity and not of the Sādhus. But the Chaityavāstīs saw no harm in these deviations and argued that what was meritorious for the laity was equally creditable for the Sādhus. There are inscriptions which give us information about the practice of the Chaityavāstī in Rajasthan. In 1354 A.D., Rūmāchandrasūri of Jīrapallī Gachchha for self-merit constructed the *devakulikā* at Jīrapallī in Sirohi State.<sup>1</sup> Heinatilakasūti for the merit of his teacher constructed the *rājagāmanḍapa* of the temple at the village Vārmāṇa in Sirohi State in 1389 A.D.<sup>2</sup> In 1397 A.D., Vāchaka Somaprabhasūri of Pishpalāchārya Gachchha constructed an image of Sumatinātha at Ajāṇi which was consecrated by Viraprabhasūri.<sup>3</sup> Viraprabhasūri constructed the *māṇḍapa* in 1418 A.D. at the village Viravāḍā.<sup>4</sup> In 1464 A.D. Vijayaprabhasūti of Kāchchholivāḍa Gachchha built the *devakulikā* in the temple of Ajitanātha for the merit of Guhyasūgarasūti at Sirohi.<sup>5</sup> Bhadrēśvarasūri for the merit of Tilaka Suri made *devakulikā* of Adinātha at Jīrapallī.<sup>6</sup> Udaivardhana of Kāchchholivāḍa Gachchha built *devakulikā* at Sirohi.<sup>7</sup> Pārśvadevasūti of Nāgaka Gachchha with his disciple Virachanda constructed *lūgikā* at the village Velāra.<sup>8</sup> Nānau Sūri of Pratimākadhāra Pratishṭhā Gachchha erected the image of Adideva in the building at Vasantagadh.<sup>9</sup>

In the Digambara Jaina literature, there is no definite and clear mention of the time when the system of Chaityavāstīs started. But that it was in existence in the 8th century A.D. in the south is known from several inscriptions. In Rajasthan, the Bhairavikas were also in possession of villages and gardens. They renovated temples, constructed inns and gave food to other monks. It seems that, in spite of their being Chaityavāstīs, the earlier

1. APJLS, No. 119.

2. Ibid., No. 113.

3. APJLS, No. 432.

4. Ibid., No. 278.

5. Ibid., No. 240-248.

6. Ibid., No. 116.

7. Ibid., No. 240.

8. Ibid., No. 337.

9. Ibid., No. 445.

Bhaṭṭākās remained naked, and this was probably necessary in order to show their separation from the saints of the Svetāmbaras. At present, there is a tendency in the Bhaṭṭākās to put off their clothes while eating food but wear them at all other times. It shows that they remained naked in the past and the practice of wearing clothes started afterwards. In the 16th century A.D. Bhaṭṭākā Śrutasāgar writes that in Kalikāla, Muslims seeing the Yatis naked began to do mischief and ill-treat them. Therefore, in Mandapadurga, Basantakūti gave instructions that the saints at the time of *sharyā* (begging food and going out) should cover their body with mat and other things.<sup>1</sup> In the *pattimat* of Mulasāṅgha, there are names of the Bhaṭṭākās of Chitor.<sup>2</sup> One of them was Basanākīrṇi who lived in about 1207 A.D. At that time, there was the great fear of the Muslims. From the 13th century onwards, the Digambara saints while going out began to use mat and other things in order to cover nakedness.

In the domain of religion, the Bhaṭṭākās were the spiritual heads having several Āchāryas and Pāṇḍitas under their control. They enjoyed comforts and received money in various ways from the Śrāvakas. They possessed administrative powers and used to appoint the Āchāryas and the Pāṇḍitas at different places in order to carry on the religious affairs.

#### MINOR PROTESTANT AND NON-PROTESTANT SECTS

The effect of the Muslim invasions of the Jaina religion is seen in two ways. It brought different Jaina sects closer together for self defence against the iconoclasts. At the same time, it drove others away from idolatry altogether. It, therefore, naturally divided both Digambaras and Svetāmbaras each into two divisions known as idol-worshippers and non-idol-worshippers. The sect of non-idol-worshippers reminds one of the early Hindu traditions of Vedānta and Nirguna Bhakti movement of Kabir and Nānaka. With the impact of the Muslim culture, some sections of Jainas began to denounce idol worship with great vehemence. The following sects are the opponents of the idol worship in Rajasthan.

(a) LOṄKĀ SECT: In Ahmedabada, LoṄkā earned his livelihood by copying books in the Upāsāra of a Yati called Jñānaśāṭ. While writing these books, he was struck with the fact that idol worship was not mentioned

1. JSAL., p. 363.

2. I.A., XX, p. 347.

in them. He pointed it out to Jñānajī and others, and a sharp controversy arose between them as to the desirability of idolatry. At last in 1451 A.D., he organized a new sect of his own called Loṅkā Sect after his own name. He prohibited the installation of images and declared his disbelief in such essential rites as *Paudubuddha*, *Pratikramana*, *Pratyekabhyūṣṇa* and even in charity. He did not like the rites in which even the slightest touch of violence or injury was involved. The Muslims at this time were destroying the temples and the images. This gave him the opportunity to spread his doctrine well. Great slackness had also come in the mendicants, because they possessed not only the books and clothes but even wealth. There were mutual quarrels among them. For this type of behaviour, the people began to criticize them. He took advantage of all these circumstances in propagating his doctrines by going from place to place.

Loṅkā pronounced 31 *Sutras* as the foundation of his tenet and gave a new interpretation of such *Sutras* as seemed to support image worship. He made such drastic changes in the *Āranyakasūtra* that they altogether assumed a new form. In 1476 A.D., he met a man named Bhīṣṇa, a native of Ārāghaṇṭapātaka near Sirohi who took *saṃyāsa* without being initiated by any teacher. This monk assumed the false name of Dhūṇḍhaka. In 1511 A.D., he secured a disciple called Rūpakaji and the old Vara Śivāha became his disciple in 1521 A.D. and 1530 A.D. respectively. Thus, though Loṅkāśīha himself was not initiated, others were initiated by him and became saints.

(b) **STHĀNAKAVĀSI SECT:** Some of the members of the Loṅkā Sect disapproved of the lines of their Sādhus declaring that they lived less strictly than Mahāvīra would have wished. A Loṅkā layman Virajī of Sūrat received initiation as a Sādhu and won great admiration through the strictness of his life. Many from the Loṅkā Sect joined this reformer; and they took the name of Sthānakavāsis while their enemies called them Dhūṇḍhiyā. The followers of this sect are found in all the important cities of Rajasthan.

(c) **TERĀPANTHĪ SECT:** The founder of Terāpanthī Sect was Bhikarmaji. After a critical study of the scriptures he came to know that the Jaina Sādhus were not leading their lives according to Sāstrik injunctions and were not promulgating the true principles of Jainism. The Sthānakavāsis stayed in the places specially set apart for Sādhus to live in. He began to stay even in the places meant for laymen. Once, a strange coincidence took place.

Some *Sādhus* and laymen both numbering thirteen were staying in a shop. This led a poet of the *Sevaga* class to compose a short parody ridiculing the sect and nicknaming it *Terāpanthī* (the path of thirteen). Bhikamajī gave a very appropriate interpretation to it. He said the number indicated five great vows (*Mahavrata*), five rules of conduct (*Samitis*), and control of body, mind and speech (three *Guptis*).

*Terāpanthis* do not worship idols. They think that worship of idols does not lead to salvation. They meditate upon and mentally worship those highly developed souls who have attained liberation. They worship and revere those living beings who have renounced the world absolutely and lead the life of asceticism strictly observing the five great vows. The followers of this sect are mostly found in Bikaner and Jodhpur States.

Like the Śvetāmbaras, the Digambaras were also divided into the sects of idol-worshippers and non-idolworshippers. In course of time, the sect of idol-worshippers was further split into several sub-sects.

(a) **TĀRAÑAPARTHĪ SECT:** Tārañaparthī Sect is the sect of non-idol worshippers among the Digambara Jainas. It was founded by Tāraṇa Svāmī who was born in 1448 A.D. and died in 1515 A.D. Like Loikā, Tāraṇa Svāmī also denounced idol worship. His followers do not worship idols, but they do worship the fourteen scriptures written by him. In this respect, they remind us of the Sikhs who worship the *Granthasabha*.

(b) **TERĀPANTHĪ SECT:** The idolatrous sect of *Terāpanthis* was founded by Pt. Amara Chanda Baḍajātīya, a resident of Sānglīner. It became rapidly popular in Rajputana in the 17th century. Originally, it was known as *Vidhūmīrga* but its opponents nicknamed it as *Terāpanthīs* just to ridicule it. The *Terāpanthīs* protested against the elaborate ritualism of the *Bhāṭṭārakas*. During the life time of Banārasidāsa, the great scholar and reformer of Agra, this sect gained great popularity. It is defined by some as a sect which emphasizes the thirteen points of self discipline for building up the character; others, however, believe that the name was given by its opponents to ridicule it.<sup>1</sup> The Digambara *Terāpanthīs* are held in contempt by the *Bhāṭṭārakas* like the Śvetāmbara *Terāpanthīs* by the *Śripuiyas*. Bakhara Rāma in the *Buddhaviratā* says that this sect differs from the original faith in thirteen points; and hence, it is called *Terāpanthī*. The *Terāpanthīs* do not recognize the superior

1. JSAL., p. 367.

position of the Bhāṭṭākās. The Terāpanthīs of the Svetāmbaras and the Digambaras differ from each other. The former do not worship the images while the latter do. The Digambara Terāpanthīs worship the images but not with the flowers, fruits, sandal and *prakṛitī*. The worship, in this way according to them, involves *biḥṣe* and therefore militates against the fundamental principles of Jainism.

(c) **GUMĀNAPANTHī SECT:** Gumānapanthī Sect flourished in the 18th century A.D. and was so called after the name of its founder Gumānīrāma, the son of Pt. Tojaramal of Jaipur. It was also known as *Suddhātunayī*, because particular emphasis was laid on the purity of conduct of its followers by imposing certain rules of discipline on them. This sect spread in several parts of Rajasthan outside Jaipur such as Mārotha, Bhāṭṭavī etc.

(d) **BISAPANTHī SECT:** The Bisapanthīs are the followers of the Bhāṭṭākās. They assumed its name because they thought that they were superior to Terāpanthīs. This sect permits idol worship and supports the cult and methods of the Bhāṭṭākās. In this sect, the idols are worshipped with water, lamp, flowers and sandal. The followers of this sect are found in Jaipur, Ajmer, Nagaur and Mārotha.

(e) **TOTĀPANTHī SECT:** In course of time, an attempt was made for the compromise between Bisapanthīs and Terāpanthīs. A new sect known as Totāpanthī came into existence. This sect partly consists of Bisapanthī Sect and partly Terāpanthī Sect. It is, therefore, also known as *Sādhi Selāhu Pantī* Sect. It remained confined only to Nagaur.

These idolatrous sects do not materially differ from each other in the Digambaras. Their founders namely Amara Chanda Baḍajāryū and Gumānī Rāma were anxious to maintain the individuality of their sects; and hence, the nominal differences were emphasized.

### CASTES AND GOTRAS IN JAINISM

Most of the Castes and their Gotras found among the Jainas in the north have their origin in Rajasthan. The time and the manner of their origin is shrouded in considerable mystery. There are many legendary accounts of their origin which tell us that they are of great antiquity. But, as a matter of fact, no names of these Castes and their Gotras before the seventh century are traceable. From the historical point of view, these Castes and their Gotras

seem to have come into existence between the eighth and the thirteenth century A.D., the time of golden age for Jainism in Rajasthan. There were born great influential saints like Hemachandra and Jinachandra who converted the Rajputs Brāhmaṇas and Vaiśyas to Jainism. Even the Jaina statesmen like Viśnū and Vastupāla tried to spread Jainism by rendering meritorious services. The merchants also spent countless wealth for its propagation by constructing beautiful temples and placing images in them. In this way, Jainism was accepted by a large number of masses who formed different Castes.

(1) OSAVĀLAS: Osavālas are found in all the important cities of Rajasthan. They occupy a prominent position both in administrative and commercial spheres. Their origin is from the place named Osia in Marwar. This town was visited by Uppaladeva, the Scion of the ruling family of Śrīmāla who being pressed by his enemy sought refuge at the hands of a ruler of the Pratihāra dynasty which was then supreme in Marwar. At this time, the Jaina saint Ratnaprabhastūri came to this place and found the only son of Uppaladeva bitten by a snake. The king requested Ratnaprabha to cure him which he did. The king with his subjects embraced Jainism and Ratnaprabhastūri formed the Osavāla Caste of these people. There are three views about the time of this incident.

1. According to the *Nabbimundanoddhara-prabandha* and the *Upakeśagachchha-charitra*, Ratnaprabhasuri, the seventh *pattadbara* in the line of Pīrśvanātha, established the Osavāla in Vira Nirvāya Sativat 70 (457 B.C.)
2. In the opinion of the Bhāṭas, the caste of the Osavālas with their eighteen Gotras was established by the teachings of Ratnaprabhasuri at Upakesanagara in Marwar in 222 B.C. (167 A.D.)
3. But both these views do not seem to be correct, because there is no mention and trace of this caste before the 8th century A.D. It seems to have come into existence afterwards. The king Uppaladeva and his subjects were converted to Jainism by Ratnaprabhasuri who formed their caste of Osavālas.

**GOTRAS OF THE OSAVĀLAS:** After the conversion, Osavālas continued to multiply and they formed eighteen Gotras according to the traditions. But the process of the multiplication continued further particularly because they ceased to be a fighting race; and there was no mass casualty due to any battle. It is believed that there are 1444 Gotras of the Osavālas. But these are not the main Gotras. They just represent simply

the branches and sub-branches. Yati Śripāla refers to the manuscript which mentions 609 Gotras.<sup>1</sup> The poet Rupachanda of the eighteenth century A.D. in his *Osavilāśa* mentions about 440 Gotras.<sup>2</sup> Some are territorial, some are individualistic, and others are occupational.

(a) TERRITORIAL GOTRAS: Some Gotras were named after the places of their origin. Jinadantasūri gave *rāṣṭrashepa* to the two princes namely Śrīdhara and Rājadhara of Rāraṇa Śāgara at Bhagasāla in Jaisalmer. The Princes and after them their descendants and still further those who were closely or remotely related to them, all came to be called Bhagasālis. And thus was established the Bhagasāli Gotra.<sup>3</sup> In 1342 A.D., Sāha Viduka of this Gotra celebrated the consecration of Chandraprabha through Jinabhadrā Suri at Jaisalmer.<sup>4</sup> So the Gotra must have started not later than 1300 A.D. The Kāchholi Gotra was formed after the village named Kāchchhola in Sirohi State probably at the beginning of the 15th century A.D. In 1286 A.D., Ajayasimha of this Gotra installed the image of Pārvanātha at Kāchchholi for acquiring merit for his parents.<sup>5</sup> Koranā Gotra originated from the place named Koranā in Marwar. In 1450 A.D. Sāhu Vissla of this Gotra for acquiring merit for himself celebrated the consecration ceremony of the image of Sumatinātha through Kakkasūri of this Gachchha.<sup>6</sup> Some Osavilās of Pūgala settled at another place, and they began to be called by the name Pūgala. Medatavilā Gotra came into existence after the city of Mertā in the former Jodhpur State. The inscriptions of the 16th century of this Gotra are available at Mertā and Udaipur.<sup>7</sup> The Osavilās who came from Kanauj, were grouped under Kanaujī Gotra. In 1502 A.D., Sākhedha of this Gotra for the merit of his father consecrated the Śūalanātha *bimba* through Devagupta Sūri.<sup>8</sup> Kāṅkriā Gotra originated from Bhilmasi who lived in the village Kāṅkarāvata.<sup>9</sup> He was the Sāmanta of Mahārājā of Udaipur and was converted to Jainism by Jinsvallabhasūri of the Kharatara Gachchha. There is a mention of this Gotra in the inscription of 1442 A.D. found at Alwar.<sup>10</sup> It is clear that these Gotras started mostly between the 13th and the 15th centuries A.D.

(b) OCCUPATIONAL GOTRAS: Some Gotras originated from the occupations of certain Jainas. Rājdhā Rāva Chūṇḍā gave his treasury to

1. *Jaina Saṃpraddhya Śikshā*, p. 656.

2. *Jaina Bhāratī*, Vol. XI, No. 11.

3. NJI, III, p. 28. 4. Ibid., No. 2328.

5. APJLS, No. 611. 6. NJI, No. 2325.

7. NJI, Nos. 1131 and 1296. 8. NJI, No. 1101.

9. HOO., p. 353. 10. NJI, No. 988.

Thākaras. It is therefore the descendants of Thākaras that began to be called Kōshūti. From the inscription of 1456 A.D., it is clear that Megha of this Gotra celebrated Vāsapūjya *hīmī* through Vinayaprabhasūri of Nigendra Gachchha.<sup>1</sup> Those people, who did the work of carriers, were called Khājāchi. The Bhaṇḍāris claim Dadrāo as their great ancestor.<sup>2</sup> In 992 A.D., he adopted Jainism from Yaśobhadrasutī of the Sañcēraka Gachchha. Officially, Dadrāo was designated as *Bhaṇḍītī* or the person in charge of the store house; and consequently, his descendants became known as Bhaṇḍāris. The earliest inscription of this clan at Nālī of 1132 A.D. refers to Bhaṇḍāri Nāgaśiva as a witness to a certain grant.<sup>3</sup> Another inscription of 1184 A.D. refers to one Bhaṇḍāri Yaśovīra as the lord of Palla (a village six miles to the west of Jodhpur).<sup>4</sup> A Jalor inscription of 1185 A.D. records the rebuilding of the Jaina temple by Bhaṇḍāri Yaśovīra, son of Pāsu, in accordance with the orders of Mahārājā Sāmantā Sīhīya.<sup>5</sup> The descendants of the person, who deals in ghee, were called Ghīyā. In 1569 A.D., Narabāla of this Gotra set up the image of Sambhavanītha through Hīravijaya of Tāpā Gachchha.<sup>6</sup> It is heard that the ancestor of the people of Vaidys Gotra cured the disease of an eye of the queen of Mahārājā of Udaipur. Therefore, he was given the title of Vaidya, and his descendants became famous by Veda Gotra.<sup>7</sup> In 1455 A.D., Bhādāka of this Gotra installed the image of Vimālānītha through Kukadiṭṭhārya of Upakeśa Gachchha.<sup>8</sup> The Mahāpani Gotra was probably formed from the profession of *Mahāpani*. The inscription of 1457 A.D. records that Nālbī of this Gotra consecrated an image of Sāntinītha through Kakkasuzi.<sup>9</sup> There are also Chandāliyā and Bambi Gotras found among the Osavālas. Their business was with these sorts of people; and, therefore, they began to call themselves by these names. In 1743 A.D., Ratnapāla of Chandāliyā Gotra set up the image of Suvidhīnītha for the merit of his father through Puṇyanidhīśasūri of Maladhātri Gachchha.<sup>10</sup>

(c) GOTRAS AFTER PERSONAL NAMES: The names of the Gotras were also given after certain famous persons. The Ādityanāga Gotra originated from the well known person Ādityanāga who was very famous for

1. N.I., Nos. 2084 & *Jaina Samprudīya Śikshā*, p. 625.

2. Some distinguished Jains, p. 36.

3. Ibid.

4. N.I., I, 2334.

5. Ibid., p. 37.

6. N.I., III, No. 5872.

7. H.O.O., p. 100.

8. Ibid.

9. Ibid., 2577.

10. Ibid., II, 1285.

liberal charities and solicitude for social welfare.<sup>1</sup> Numerous inscriptions of the 14th, 15th and 16th centuries on the pedestals of the images of this Gotra are also found in various places such as Jodhpur, Nagaur, Bûlotarû etc.<sup>2</sup> After addressing Parivâra Râjapûti Lâla Sîrî in 1110 A.D., Jinavallabha Sûri established the Lâlîpi Gotra.<sup>3</sup> Lâla Sîrî had seven sons. The eldest son was very strong (Bâñjha) and from him originated Bâñhiyâ Gotra. In 1444 A.D., Sâha Jayavaða of Lâlîpi Gotra set up the image of Dharmânâtha through Jayakesari Suri of Anâchala Gachchha.<sup>4</sup> In 1479 A.D., Sâha Hâmâ of Bâñhiyâ Gotra made the celebration of Jinavarendra *Pâttikâ* through Jinachandra Sûri.<sup>5</sup> It is said that the descendants of Gadâsâha were called Gadahiyâ.<sup>6</sup> In 1411 A.D., Sâha Anâ of this Gotra for the merit of his wife Bhîmâ celebrated the consecration ceremony of the image of Sânunâtha through Devaguptasûti of Upakeśa Gachchha.<sup>7</sup> Luñiyâ Gotra was named after Lupa Sîrî who accepted Jainism from Jinadatta Sûri. In 1456 A.D., the image of Pârvanâtha was consecrated by Gesaka of this Gotra through Jinâshadrâsûti of Kharatara Gachchha.<sup>8</sup> In 1148 A.D., Hemachandrasûri of Pûrnatâla Gachchha by addressing Parivâra Râjapûta Jagadeva converted him to Jainism.<sup>9</sup> Sûra and Sâivala were the two sons of Jagadeva. The descendants of Sûra were called Surâpâ and of Sâivalâ were known as Sâikhâlî.<sup>10</sup> In 1434 A.D., Sonapâla of Surâpâ Gotra installed the image of Sumatinâtha through Vijaya Chanda Sûri of Dharmaghosha Gachchha.<sup>11</sup> The consecration ceremony of the image of Sumati-nâtha was performed by Lâkhâka of Sâikhâlî Gotra through Vijaya Chanda Sûri of Dharmaghosha Gachchha in 1438 A.D.<sup>12</sup> Dûgaða and Sugâða, the two brothers accepted Jainism from Jinachandrasûri.<sup>13</sup> The descendants of Dûgaða were called Dûgaða and of Sugâða by the name Sugâða. In 1460 A.D., Nâgarâja of this Gotra celebrated the consecration of the image of Sreyâñsanâtha through Somasundara of Rudrapalli Gachchha.<sup>14</sup> The Botharî Gotra was named after Bohitha, the son of the king named Sûgata of Delaviâða.<sup>15</sup> In 1477 A.D., the installation ceremony of the image of Sreyâñsanâtha was

1. *Bhaigusîn Pârvanâtha ki Paramparâ Kû Itihâsa*, p. 1100. 2. N.J.L., Pt. I & II.  
 3. *Jaina Sampradâya Sîkshâ*, p. 628. 4. N.J.L., No. 2317. 5. Ibid., No. 2404.  
 6. *Jaina Sampradâya Sîkshâ*, p. 628. Godâsâha was the brother of famous Bhâmasâ Sûra.  
 7. N.J.L., No. 1962. 8. *Jaina Sampradâya Sîkshâ* pp. 635-637. 9. N.J.L., No. 2180.  
 10. *Jaina Sampradâya Sîkshâ*, p. 637. 11. N.J.L., No. 1079. 12. N.J.L., No. 1877.  
 13. *Jaina Sampradâya Sîkshâ*, p. 638. 14. N.J.L., No. 1267.  
 15. *Jaina Sampradâya Sîkshâ*, pp. 639, 640 and 641.

performed by Thāhā of Botharī Gotra through Jina Chanda Sūri of Kharatara Gachchha.<sup>1</sup> From the person Dūdherū, this Gotra became famous as Dūdheriyā Gotra.<sup>2</sup> On the preaching of Jinakusala Suri, Dūngata Siṁha, the Chauhāna Rājput accepted Jainism. From this name, his descendants were called Dāgā.<sup>3</sup>

(d) **KULAS CONVERTED INTO GOTRAS:** Some Kulas also in course of time were converted into Gotras. The ancient Kaśyapa Kula in course of time was converted into Kaśyapa Gotra. From the inscription of 1458 A.D., it is clear that Chudā of this Gotra celebrated the consecration ceremony of the image of Neminātha through Īśvarasuri of Saṅgeraka Gachchha.<sup>4</sup> In the 13th century A.D., Sravāṇa, the son of Karna Siṁha, accepted Jainism from Yaśobhadra Sūri.<sup>5</sup> His descendants also followed Jainism and became known by Sisodiyā Gotra.

(e) **GOTRAS FORMED AFTER ACTIONS:** Some Gotras have been also formed after certain actions. The Baradiyā Gotra is said to have originated in about the 11th century A.D. from Nāga Vyantara who gave Varadiyā (gave promise) to Nārāyaṇa.<sup>6</sup> Baradiyā is the Apabhramśa of Varadiyā. In 1527 A.D., the image of Śārinīnātha was consecrated by Sāha Tōdara of this Gotra.<sup>7</sup> Pīṭu was an expert in examining jewels. His descendants were, therefore, known by Pīṭakha or Parīkshā.<sup>8</sup> In 1461 A.D., Surapati of this Gotra celebrated the consecration ceremony of the image of Suvidhinātha through Jina Chanda of Kharatara Gachchha.<sup>9</sup> In 1120 A.D., Jinadatta Suri after addressing Johana and Sachchu established Bāhupṛapā Gotra.<sup>10</sup> His descendants did not move from the battle field and therefore they were called Nāhaṇā. It may also be suggested that Bāhupṛapā Gotra was named after the well-known person named Bappansiga.<sup>11</sup> It is known from the inscriptions of 1329 A.D. that Mokhaṇa of this Gotra for the merit of his parents set up the image of Sumatinātha through Kakka Suri<sup>12</sup>. In 1439 A.D., Mājaya of Nāhaṇā Gotra constructed devakulikā of Vimalanātha temple at Karahāḍa through Mañjanastāgara Suri.<sup>13</sup> The Sultan of Māndalgarh being impressed by the virtues of Jhāñjhana Siṁha, allowed him to keep the

1. NJL., No. 1317.

2. HOO., p. 312.

3. Ibid., No. 542.

4. NJL., 1991.

5. HOO., p. 393.

6. *Jaina Sampradāya Śikṣha*, p. 622.

7. NJL., No. 1192.

8. *Jaina Sampradāya Śikṣha*, p. 628.

9. NJL., No. 2180.

10. *Jaina Sampradāya Śikṣha*, p. 631.

11. *Rāmgarhī Pārīkshā Ki Paramparā*

*Kā Śikṣha*, p. 1109.

12. NJL., No. 2253.

13. NJL., No. 1957.

*Katāra* (knife) in the royal court. His descendants, therefore, became famous by *Katāriyā Gotra*.<sup>1</sup> By the influence of the discourses of Bhuvana Sundara, *Sangharī Tukade*, *Pāsade*, *Punasi* and *Mulī* of *Katāriyā Gotra* constructed a *dvarakulikā* in *Jīrṇpalli* temple in 1426 A.D.<sup>2</sup> The people, who went on pilgrimage, were given the title of *Sāghavī*. A person named *Kākū* was given the title of *Nagara Sebha*. His descendants therefore began to be called *Sertiyyā*.<sup>3</sup> In 1093 A.D., *Jinavallabhasūri* came to Mandor which was ruled by the king named *Nānuḍe Padihāra*. His son was *Kukādadeva* who was suffering from leprosy. The king requested him to cure him. He asked the king to bring ghee of some cow and got it rubbed over the body of the prince. After the treatment of three days, he became allright. The king with his family accepted Jainism and *Sūriji* established his *Kukādīchopadā Gotra*.<sup>4</sup> The minister of the Padihāra king named *Gāṇadhara* also accepted Jainism and *Sūriji* established *Gāṇadhara Chopaḍā Gotra*. There is the mention of the *Kukādī Chopaḍā Gotra* in the inscription of 1479 A.D.<sup>5</sup> The inscription of 1436 A.D. records that *Pāsada* of *Gāṇadhara Chopaḍā Gotra* set up an image of *Supūrśvanātha* through *Jinabhadratasūri*.<sup>6</sup> *Kharata Siṁha Rājhoḍa* at the preaching of *Jinadatrisūri* accepted Jainism. His elder son, *Ambadeva* faced the thieves (*chora se bhiḍlyā*) and caught them. The name in course of time became *Choraḍlyā*.<sup>7</sup>

It is known from the inscriptions of the images that some Gotras were specially connected with some Gachchhas. The people of these Gotras celebrated the consecration ceremony of the images through the teachers of their respective Gachchhas. The people of *Ādityanāga Gotra* performed the consecration ceremony of the various images but all through the Āchāryas of *Upakeśa Gachchha*. Similarly, the persons belonging to *Gadaliyā Gotra*, *Bāphāṇī Gotra* and *Rāṇakā Gotra* celebrated the consecration ceremony through the Āchāryas of *Upakeśa Gachchha*. The people of *Gāṇadhara Chopaḍā Gotra*, *Dāgā Gotra*, *Dost Gotra* and *Lūṇiyā Gotra* generally performed the installation ceremony of the images through the teachers of *Kharatara Gachchha*. The people of *Ghūṭīghā Gotra* and *Chauḍāliyā Gotra*

1. *Jaina Sampradāya Śikshā*, p. 634.

2. APILS., No. 113.

3. *Jaina Sampradāya Śikshā*, p. 634.

4. HOO., p. 427.

5. NJI., No. 2130.

6. NJI., No. 2114.

7. HOO., p. 509.

set up the images mostly through the Achāryas of Maladhiṭī Gachchha. Chhājhaṭa Gotra is specially related to Pallivāla Gachchha because its persons installed the images generally through the teachers of this Gachchha. The persons of Sisodiyā Gotra are seen installing the images through the masters of Shaṇderaka Gachchha. The persons belonging to Dugāda Gotra and Mithaḍiya Gotra are seen setting up the images respectively through the Achāryas of Bṛihal Gachchha and Añchala Gachchha. Sometimes, the persons of the Gotra installed the images through the masters of two Gachchhas. This is specially seen in the case of Śāṅkhavālechṭā Gotra. They installed the images through the masters of Koraṇṭaka Gachchha and Kharatara Gachchha. It is also noticed though rarely that the persons of one particular Gotra set up images through the teachers of more than one Gachchha.

**Srimālīs:** Srimālis among Jainas originated from Srimāla now known as Bhinmal in Marwar. In course of time, they multiplied and spread specially in Jodhpur, Udaipur and Sirohi. They occupied the influential position in the society. Their origin may be traced back to the 8th century A.D. There is a stanza in the *prāśasti* of *Kalakachārya Kalpa* of 1308 A.D. which tells that Śrāvaka Dīḍā of Srimāla caste after listening to the religious discourses from Śānti Suri constructed the Chaitya of Ādinātha in 647 A.D. at Navahara. The oldest genealogy of the Srimāla Caste says that a merchant Trīḍā of Bhāṭadvāja Gotra and of Srimāla Caste was addressed by a Jaina Saint in 738 A.D.<sup>1</sup> From both these instances, it is clear that Jainism was popular and prevalent in Srimāla in the eighth century A.D. The king named Vijayanta of Srimāla accepted Jainism from Udaiprabha Suri. Along with him, sixty two *sṛṣṭas*, followers of Brahmanism, also accepted Jainism.<sup>2</sup> All were called Srimālis. From the *Pālchāpaparāśa* written by the poet Udayatara concerning the history of the teachers of Dvivandanika, the branch of Upakeśa Gachchha, it is known that in 700 Saka era, Ratnaprabha Suri came to this town where he established the Srimāla caste.<sup>3</sup> From all these instances, it is clear that Srimālis among the Jainas came into existence in the seventh or eighth century A.D.

1. *Jaina Pustaka Prāmāṇi Saṅgraha*, No. 35.

2. *Jaina Sūkhiya Saṅgraha* Etext Jaināchārya Ātmārāma Śatibali Śāṅdraha Grantha, Gujarāti Vidyāya, p. 204. 3. *Sri Jaina Uत्ति Saṅgraha*, pp. 13-23.

4. *Prāgrāta Itihāsa*—Introduction, p. 12.

In course of time, Sūmālīs were divided into two classes namely Laghu Sākhā and Brīhad Sākhā. The inscription of 1488 A.D. indicates that Sāhasakarāṇa of Laghu Sākhā of the Sūmāla Caste for the merit of his mother celebrated the consecration of the image of Ādiñātha through Siddhānta Śūgara of Añchala Gachchha.<sup>1</sup> There is also an inscription of 1944 A.D. of Brīddha Sākhā of Sūmāla caste.<sup>2</sup> Besides, there are various Gotras found among the Sūmāla as known to us from the inscriptions. These are based on occupations, place names and other grounds.

**GOTRAS OF SŪMĀLA:** The Gotras of Sūmāla originated in various ways. Ambikā Gotra seems to have originated from the deity Ambikā. In 1477 A.D., Sreshthi Chāndrasīva of this Gotra for the merit of ancestors performed the installation ceremony of the image of Sāntinātha through Lakshmiśāgata Suri.<sup>3</sup> Ailahara Gotra is mentioned in the inscription of 1442 A.D.<sup>4</sup> There are also the inscriptions of Govaliyā Gotra<sup>5</sup> and Ghevariyā Gotra.<sup>6</sup> The inscription of 1452 A.D. records that Jāviṣṭa of Gāndhuka Gotra set up the image of Dharmāñātha.<sup>7</sup> In 1476 A.D., the consecration of the image of Sāntinātha was celebrated by Pāṣada of Gautama Gotra.<sup>8</sup> Here, this Gotra seems to have originated from the Kula founded by some saint named Gautama. Chāndilechā<sup>9</sup> Gotra and Daudā Gotra are also found in the inscriptions.<sup>10</sup> Dosi Gotra,<sup>11</sup> Naluriyā Gotra, Junivāla Gotra, Jhungatiyā Gotra, Nāvara Gotra,<sup>12</sup> Bhāṇḍiyā<sup>13</sup> Gotra, Maṇḍhiyā<sup>14</sup> Gotra, Māñthalapuri Gotra,<sup>15</sup> Vahagarā Gotra,<sup>16</sup> Sreshthi Gotra,<sup>17</sup> Śīghaḍa Gotra,<sup>18</sup> Phophaliya Gotra,<sup>19</sup> Bhāṇḍavata Gotra,<sup>20</sup> Musala Gotra<sup>21</sup> and Siddha Gotra<sup>22</sup> are found in the inscriptions of the 15th century A.D. Dhīnā Gotra,<sup>23</sup> Pāñīl Gotra<sup>24</sup> and Muhaṇvāḍā Gotra<sup>25</sup> are seen in the inscriptions belonging to the 16th century A.D.

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| 1. N.I.L., No. 1166.      | 2. Ibid., No. 295.   | 3. E.J.J., No. 1163.        |
| 4. N.I.L., No. 1670.      | 5. Ibid., No. 412.   | 6. Ibid., No. 413.          |
| 7. Ibid., No. 2320.       | 8. Ibid., No. 2464.  | 9. Ibid., No. 830.          |
| 10. Ibid., No. 38.        | 11. Ibid., No. 301.  | 12. Ibid., No. 1903.        |
| 13. Ibid., No. 1974.      | 14. Ibid., No. 1958. | 15. Ibid., No. 1907.        |
| 16. Ibid., No. 1932.      | 17. Ibid., No. 2085. | 18. Ibid., No. 1224 & 1227. |
| 19. Ibid., No. 737 & 823. | 20. Ibid., No. 577.  | 21. Ibid., No. 2323.        |
| 22. Ibid., No. 2292.      | 23. Ibid., No. 2420. | 24. Ibid., No. 760.         |
| 25. Ibid., No. 2374.      |                      |                             |

**PORAVĀLAS:** It is said that Poravālas originated simultaneously with Śrimāls from Śrimāla in the eighth century A.D. The people of the eastern gate of Śrimāla, who accepted Jainism from the Jaina saints in the eighth century A.D., were called Poravālas.<sup>1</sup> The origin of the Poravālas from Śrimāla does not seem to be correct. In old inscriptions and manuscripts, Prāgvāja has been used for the Poravāla.<sup>2</sup> Prāgvāja was another name of Mewar (Medapāṭa). It seems that the people of Prāgvāja country in course of time began to be called Prāgvālas or Poravālas. The Poravālas tell their origin from the village Pura in Mewar. Like Śrimāls, Poravālas were also divided into Laghu Sākhā and Brīhad Sākhā. We have the inscription of Laghu Sākhā of Poravāla caste of 1633 A.D.<sup>3</sup> The image of Sūmatrinātha was set up in 1534 A.D. by Mantri Visaka of Brīddha Sākhā of Prāgvāja Caste.<sup>4</sup>

The Gotras<sup>5</sup> of the Poravāla Caste as known from the inscriptions and manuscripts are as follows<sup>6</sup>—Jhukara, Munjhaliyā, Llmbā, Mandaliyā, Kunagīcā, Paṭela, Natvara, Lolāniya, Posā, Koṭhāti, Bhāṇḍāti, Ambāl, Kodaki and Nāga. In 1546 A.D., the brothers Tejapāla, Rājapāla, Ratnasi and Rāmādāsa of Koṭhāti Gotra of Prāgvāja Caste constructed the temple of Mahāvīra, at the village named Piṇḍavāḍī in Sirohi State.<sup>7</sup> Sāni of Bhāṇḍāti Gotra installed the image of Munisovratānātha in 1447 A.D.<sup>8</sup> In 1571 A.D., Vyavahārī Khiṇā of Ambāl Gotra set up the image of Dharmānātha.<sup>9</sup> In 1586 A.D., Mūla of Koṭhāti Gotra celebrated the consecration ceremony of the image of Ādinātha through Vijayasena Sūri of Tapā Gachchha.<sup>10</sup>

**PALLIVĀLA CASTE:** Pallivālas both among the Digambaras and Svetāmbaras, seem to have been named after Pali in Marwar the name of which in olden times was Pallikā. It is said that the people of this place were converted to Jainism in about the eighth century A.D. by Ratnaprabhasuri who converted the people of Osīt and Śrimāla. Pallivālas are known to have celebrated the consecration ceremony of images from time to time. In 1253 A.D., Dedi of this caste installed an image of Mallinātha through Yaśobhadra of Chandra Gachchha.<sup>11</sup> People of this caste also led Saṅghas to holy places from time to time from Pali.<sup>12</sup>

1. *Sri Jaina Gotra Ratnagrahā*, pp. 13-23

2. *Ojha Nibandha Samgraha*, p. 25.

3. NJI, No. 1614.

4. Ibid., No. 2161.

5. *Sri Jaina Gotra Samgraha*, p. 50 (Introduction).

6. Ibid.

7. NJI, No. 947, 948 and 150.

8. Ibid., 621.

9. Ibid., 1214.

10. Ibid., 1308.

11. Ibid., 1778.

12. *Bhagvati Tīrthankarā Kī Parāmparā Kā Itihāsa*, p. 544.

**KHANDELAVĀLA CASTE:** There is no doubt that the Caste of Khandelavālas originated from the place named Khandelā. But there is some difficulty in assigning the time to this incident. According to the legendary account, Jinasenāchārya in the line of the saint Aparājita, converted the Chauhan king of Khandelā with his subjects to Jainism in v. s. 1.<sup>1</sup> Eighty two Rājputs and two goldsmiths were ruling over eighty four villages of the kingdom of Khandelā. The eightyfour Gotras were formed either after the name of the villages or the heads of villages. The Gotras of the two goldsmiths became Āmnāya Baja and Mohanāya Baja. The time assigned to this incident is not correct. There are no solid grounds for the existence of this caste before the eighth century A.D. The earliest mention of this caste is found in the inscription of 1197 A.D.<sup>2</sup>

The origin of the eightyfour Gotras, from the eightyfour villages at one particular time, does not seem to be correct. The number eighty four seems to be only conventional. There are eightyfour castes, eightyfour postures (*āsanas*) etc. Originally, these Gotras may be less in number, but gradually they increased. Some Gotras not even in existence at the beginning were added in order to make them eightyfour in number. These Gotras seem to be based on the place names, occupations and surnames etc.

**REGIONAL GOTRAS:** The Gotras also seem to be regional in nature. Ajmerī Gotra was probably named after Ajmer. Sunakhati, the wife of Śāba Surajana of Ajmer of this Gotra, got the *Pradyumnaśarīra* written and gave to the nun Vinayaśri in 1538 A.D. There is also the mention of this Gotra in the inscription of 1594 A.D. Pāṇḍī Gotra seems to have originated from the village Pāṇḍā in Sēkhāvāt. It is found in the *Prashasti* of 1764 A.D.<sup>4</sup> Dosi Gotra seems to have originated from the place named Dausō in Jaipur State. Bohīlā of this Gotra of Ajmer set up the image of Chāubīsī in 1601 A.D. The Gotra Kāsalivāla seems to have come into existence from the village Kāsalī near Sīkāra in Jaipur State. It is mentioned in the *Prashasti* of the copy of the manuscripts written in 1524 A.D.<sup>5</sup> Pāṇī Gotra started from the

1. Manuscript in the Sāstra Bhāṇḍāra at Ajmer.

2. कर्त्तव्यालंगवाचः प्र. १२५० वीरे मुकम्पें दा राजदेव भा. जगत्ताहा एव हस्ति विमान  
मृदी ? मृदी ? (Inscription on the Image of white marble in the temple of Sīkālī  
at Jaipur.)      3. PS., p. 128.      4. PS., p. 175.      5. PS., p. 96.

village named Pātana, near Khaṇḍela. Pātāmāde, the wife of Paharāja of this Gotra of Nagaur, presented a copy of the *Ādipurāṇa* to Dharmachandra in 1320 A.D.<sup>1</sup> There is also a mention of this Gotra in the inscription of 1594 A.D.<sup>2</sup> Tōngvī Gotra may have originated from Tonk. It is mentioned in the *pratisthi* of 1522 A.D.<sup>3</sup> Kālā Gotra seems to have been named from Kālādevā near Chomu in Jaipur State. Robo of this Gotra celebrated the consecration ceremony of an image of 1516 A.D.<sup>4</sup> It is also found in the *pratisthi* of 1607 A.D.<sup>5</sup>

**OCCUPATIONAL GOTRAS:** The Gotras were also formed after the occupations. Veda Gotras started from the person who followed the profession of medicines. His descendants in course of time began to be called by this name. In 1584 A.D., Mokī with his wife and sons of this Gotra installed the Samyagdārśana Yantra.<sup>6</sup> From the legendary account, it is clear that the ancestor of Baja Gotra was a goldsmith at the time of his conversion to Jainism. In 1646 A.D., Hāthīnātha of this Gotra performed the *pratiṣṭhā* of Daśalakṣaṇa Yantra.<sup>7</sup> The name of this Gotra is also found in the *pratisthi* of 1688 A.D. The Seni Gotra also indicates the profession of the people. The earliest mention of it is known from the inscription of 1584 A.D. in which Sāha Telī of this Gotra installed Karakundapārīvanātha Yantra.<sup>8</sup> It is also mentioned in the *pratisthi* of 1688 A.D.<sup>9</sup> Bohārā Gotra seems to have originated from the persons who lend money. Ratanā of this Gotra with his sons celebrated the consecration ceremony of the *yantra* in 1484 A.D.<sup>10</sup>

**TITLES AND SURNAMES:** Titles and surnames also seem to have developed into the Gotras. Sāha Gotra seems to have originated from the term Sāha used for respect and veneration for the person. Sāhatu of this Gotra with his wife and sons installed the Atham Yantra in 1539 A.D.<sup>11</sup> The name of this Gotra is also found in the *pratisthi* of 1518 A.D.<sup>12</sup> The title of Chaudhari was given by the Government to those who did the work of revenue collection. In course of time, it was developed into the Gotra. Sāha Mahārājā of this Gotra got the copy of the *Pitrīvanībharatīstra* written and gave

1. PS., p. 2.

2. See above, p. 81

3. PS., p. 177.

4. See above, p. 70.

5. PS., p. 89.

6. See above, p. 81.

7. मुख्य १५०२ वर्षात् यामि प्रतिष्ठापना — ब्रह्म श्री गुरीलाल प्रभासी ।

8. See above, p. 81.

9. PS., p. 4.

10. See above, p. 81.

11. See above, p. 80.

12. PS., p. 63.

it to Dharmachandra in 1554 A.D.<sup>1</sup> Chhābadū Gotra seems to have come into existence from Sāha plus Baḍā (Sāha plus great). First, it was Sābaḍā but in course of time, it became Chhābadū. Sāha Notā of Sābaḍā Gotra got the copy of the *Nāgakumāra-charitra* written and presented it to Lalitakīrti.<sup>2</sup> There is also a mention of this Gotra in the inscription of 1591 A.D.<sup>3</sup> Bhainsī Gotra was probably formed from the terms Bhal plus Sāha. It is found in the *pratisthi* of 1694 A.D.<sup>4</sup> When the people of this Gotra became large in number, they were known as Badajāiyā (Big caste). At present, Bhainsī Gotra and Badajāiyā Gotra are considered to be identical Gotra. Sethī Gotra probably originated from Sreslīhi which meant rich merchant. This term is frequently found in ancient Buddhist and Jaina literature. This Gotra is mentioned in the *pratisthi* of 1575 A.D.<sup>5</sup>

Besides, there are other Gotras which are known from the inscriptions and *pratisthis*. The earliest mention of Godhā Gotra is found in the inscription of 1413 A.D. It records that Vilhaga of this Gotra celebrated the consecration ceremony of the images.<sup>6</sup> The other Gotras are Tholyē Gotra,<sup>7</sup> Pahāḍyā Gotra,<sup>8</sup> Bilālī Gotra,<sup>9</sup> Gangavīla Gotra,<sup>10</sup> Godikā Gotra,<sup>11</sup> Pāṇḍyā Gotra,<sup>12</sup> Rāivakā Gotra,<sup>13</sup> and Sogānl Gotra.<sup>14</sup> There is also a mention of Kutzkuri<sup>15</sup> Gotra in the inscription of 1584 A.D. which records that Kālu with his sons and grandsons of this Gotra performed the installation ceremony of Rishikāra Yantra. This Gotra is not found in the list of eighty four Gotras of Khaṇḍelavāla caste. It is known both from the *pratisthis* and inscriptions that the people of this caste were generally associated with the Achāryas of Mūla Saṅgha and rarely with the Achāryas of the other Saṅghas. It indicates that the centre of the activities of Mūla Saṅgha remained in Rajasthan.

**BAGHERAVĀLA CASTE:** Bagheravāla caste originated in about eighth century A.D. from Bagherā, a place of great antiquity. Old Jaina temples and images were discovered and its name is also found in the Bijaulia Rock Inscrip-

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| 1. J. S. Akhābād, p. 128.   | 2. Ibid., p. 113.       | 3. See above, p. 81.           | 4. PS., p. 29.     |
| 5. PS., p. 190.   | 6. Firmatī, Vol. VII.   | 7. See above, p. 12 (V. N. 2). |                    |
| 8. यमन् १५२० गाह सूरी ६ श्री मूलांगे कृष्णदासाचार्यविद्ये विलाला योग्यं जयही पाण्ड्यी विभित्ति । (Ins. on the metal image of Lāñçitaranajī Pāṇḍyā, Jaipur.)             |                         |                                |                    |
| 9. यमन् १७४८ ज्येष्ठ सूरी १० श्रोमं श्री मूलांगे कृष्णदासाचार्यविद्ये विलाला योग्यं जयही पाण्ड्यी विभित्ति । (Ins. on the metal image of Lāñçitaranajī Pāṇḍyā, Jaipur.) | 10. PS., p. 190.        | 11. Ibid., 169.                | 12. Ibid., p. 170. |
| 13. Ibid., p. 177.  | 14. Ibid., pp. 44 & 77. | 15. See above, p. 81.          |                    |

tion dated 1170 A.D.<sup>1</sup> This place was also the seat of the Bhāṭṭikas in the twelfth century A.D.<sup>2</sup> There is a belief that Rūmescem and Nemasena, the Digambara Jaina saints, converted the king of this town with his subjects to Jainism.<sup>3</sup> If not all, majority of the citizens of the town must have embraced Jainism from their hands. Pt. Āśādhara, who went to Dhārānagarī from Māndalagadha for fear of the invasion of Muhammad Ghori in the 12th century, was of Bagheravāla caste.<sup>4</sup> Puna Sīhī, who repainted the famous Kīrtistambha at Chitor in the 15th century A.D. during the reign of Kumbhakarṇa, was of this caste.<sup>5</sup> The Goitas of this caste as known both from the inscriptions and *pratistis* are as follows—(1) Rāyabhadṛī,<sup>6</sup> (2) Sīkhavālā,<sup>7</sup> (3) Sīhpatis<sup>8</sup> (4) Tholā,<sup>9</sup> (1) Kōrvā,<sup>10</sup> (6) Prabhī<sup>11</sup> and (7) Sīmādī<sup>12</sup>.

**AGRĀVĀLA CASTE:** The Agrāvālas are found in large numbers in Rajasthan. They occupy a respectable position in the society. They are highly educated and much advanced. They are found both among the Jainas and the Hindus. They are also an important middle class of business men. They enthusiastically supported Jainism in the past. They performed the installation ceremony of numerous images and got copies of the manuscripts written. According to the traditions, Agrāvāla caste originated from the place named Agroba in the Punjab and was founded by Agrasena. Once he performed a sacrifice but stopped it when he saw the animals in a miserable condition. Probably, he was influenced by the doctrine of *ahīna*. It is not clear whether he accepted Jainism or not; but from the *pūjāratīs*,<sup>13</sup> it is known that Lohityāchārya converted the Agrāvālas with their king Divikara to Jainism. Later on, Agrāvālas began to follow Jainism. According to Nāgēndranātha Vasu, this Agrasena is the same Ugrasena mentioned in the Allahabad inscription of Samudra Gupta.<sup>14</sup> Lohityāchārya was the master of Devarddhi Gapi who arranged the *Vēchonā* in 413 A.D. at Valabhi. The time of Lohityāchārya may be thirty years before Devarddhi. He thus converted the Agrāvālas along with their king to Jainism in 413 A.D. But this

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| 1. EL, V, XXIV, p. 84. Verma, 82-83.                            | 2. IA., V, XX. See Table of Pontifical Residences, p. 67. | 3. Manuscript in the Śāstra Bhāndāra of Ajmer. |                 |
| 4. JSAL, p. 134.  | 5. ARRAA, Yr. 1926-27, No. 10.                            | 6. NJI, No. 438.                               |                 |
| 7. Ibid., No. 727.  | 8. Ibid., No. 628.  | 9. PS., p. 117.                                | 10. PS., p. 98. |
| 11. Inscription on Yontra in the Jaina temple at Jaipur.        |   | 12. See above, p. 72.                          |                 |
| 13. Sri Bhagwanī Pārshvanātha Ki Parinirvanā Ki Itihās, p. 550. |   | 14. Ibid., p. 548.                             |                 |

view does not seem to be tenable. First of all, this Ugrasena was the ruler of Northern India while Ugrasena Devarāshyata mentioned in the Allahabad inscription was ruling in the south. Lastly, we have no definite evidence for the existence of this caste before the 8th century A.D. Its Gotras as known both from the inscriptions and the *prakarita*s are as follows—Goyal,<sup>1</sup> Gurga<sup>2</sup> Singhala<sup>3</sup> and Bajwala<sup>4</sup> etc. The Agravālas seem to have been mostly associated with the Kāshīhā Saṅgha and rarely with Mula Saṅgha.

**NARASIMHAPŪRĀ & JAISAVĀLA CASTES:** Narasimhapūrā and Jaisavāla castes among the Digambaras started from the places like Narasimhapūrā in Mewar and Jaisalmer respectively in medieval times. The Digambara Jaina saints went to these places for the propagation of Jainism which was adopted by the people. They formed castes which were named after their respective places.

**CHITTOḌĀ AND NĀGADĀ CASTES:** Chittoḍā and Nāgadā castes among the Digambaras originated from the old places Chitor and Nāgadā respectively in Mewar. These castes seem to have come into existence in medieval times. People of these castes were religious minded and got several copies of manuscripts written in medieval times in order to present them to Jaina monks. They constructed temples and placed images in them with great ceremony. They were generally concerned with the Bhairavaras of the Mula Saṅgha of Vāgaḍa and Kāshīhā Saṅgha. Bhairavaraka Jñānabhushaya, who lived in the fifteenth century A.D., wrote the *Nāgadā-rāsa* describing the history of the Nāgadā caste among the Jainas.<sup>5</sup>

**HUMBĀDA CASTE:** The place of the origin of Humbāda caste is not traceable. Most probably, like other castes, it must have originated from some particular place. In Rajasthan, the people of this caste are found in Dungarpur, Baniswara and Pratapgarh, the portion of ancient Vāgaḍa province. They are found both among the Digambaras and the Svetāmbaras. In the Digambaras, they remained in close touch mostly with the Bhairavaras of the Kāshīhā Saṅgha and rarely with the Āchāryas of Mula Saṅgh of Vāgaḍa. This caste also like other castes seems to have come into existence after the 8th century A.D. The persons of this caste also performed the installation ceremony of numerous images and temples. The

1. PS., p. 85. 2. Ibid., p. 119. 3. Ibid., p. 82. 4. Ibid., p. 97.

5. Śāstra Bhairavaraka Sri Digambara Jaina Mandira Sambhuvanālām Bajrā bazarā, Udaipur.

famous Jaina temple at Jhālānpurān is said to have been constructed by Sāha Pipt of this caste.<sup>1</sup>

Hūmbada caste in course of time was divided into Śākhās and Gotras. The three Śākhās of this caste known to us are namely Laghu, Śākhā, Brīhat Śākhā and Varshāvata Śākhā. Varshāvata Śākhā most probably originated from Varshāśha who was the minister of Mahā Rāvala Harisūhā.<sup>2</sup> On the orders of Mahārāvala, he invited one thousand families of this caste to Kānthalā from Sāgarvālā. He also started the work of the construction of the Digambara Jaina temple at Devalia but its installation ceremony was performed in 1717 A.D. after his death by his sons Vardhamāna and Dayāla. There are eighteen Gotras of this caste:<sup>3</sup> (1) Kheraju, (2) Kamaleśvara, (3) Kākadeśvara, (4) Uttareśvara, (5) Manreśvara, (6) Bhūmeśvara, (7) Bhadreśvara, (8) Gaigeśvara, (9) Viśveśvara, (10) Sīhakeśvara, (11) Ambeśvara, (12) Chāchaneśvara, (13) Somesvara, (14) Rajiyāno, (15) Laliteśvara, (16) Kūsaveśvara, (17) Budheśvara, (18) Sangheśvara.

**DHARKĀTA VĀŠĀ :** The people of Dharkāta caste are found both among the Digambaras and the Śvetāmbaras. The author of *Dhanumaparikkhā* named Hārishepa of this caste lived in the 10th century A.D.<sup>4</sup> There is a mention of this caste in the inscription of 1230 A.D. at Dejāyādī.<sup>5</sup> In the two inscriptions of Ābu also, these people have been described.<sup>6</sup> In the beginning, this caste seems to have originated in Rajasthan but now its people are found in the south. From the expression, *Striyapuriya Thakkidikula* of Hārishepa, Pt. NATHU RAMA PREM holds that it originated probably from Siroja in Tonk State.<sup>7</sup> Mr. Agar Chanda Nāhajī observes that it originated from Dhaksadagadba from which also originated the Dhakaṭa branch of the Maheśvari Caste.<sup>8</sup> On the evidence of the two *prastatis*,<sup>9</sup> he tries to locate this place near Śrimāla.

**SĀIMODHA CASTE :** The Sāimodha *banīs* are numerous even today. There are also numerous Brāhmaṇas who call themselves after the same place Śāimodha. The name of both is derived from the ancient town Modhetū south of Aṇahilavād. The famous Hemachandra Suri was also born in this

1. *Anekānta*, Vol. 13, p. 124. 2. Ibid., p. 124. 3. *Anekānta* Vol. 13, p. 124.

4. JSAL., p. 468. 5. *Anekānta*, Vol. 3, p. 124. 6. Ibid. 7. JSAL., p. 468.

8. *Anekānta*, Vol. 4, p. 410. 9. *Jaina Pustakalā Prasasti Sūtagraha*, Nos. 52 & 63.

caste. The inscriptions of the people of this caste can be traced from the 12th century A.D.

The people of these different Castes and Gotras are found all over Rajasthan. Usually, the Sagotra marriage does not take place in them. These people are money-lenders, business men, Government officers and agriculturists. They occupy a very respectable position in the society.

## CHAPTER IV

### JAINA ART

Jaina art in its various aspects viz. architecture, sculpture and painting developed to a great extent in early times. During the Muslim period, there was an influx of the Sravakas from the neighbouring provinces, because they considered the Rājput princes as the saviours of their faith and protectors of their religion. As a result of peace and prosperity enjoyed under the Rājput rule, they erected artistic monuments by the inspiration of their religious teachers. Though most of them have been destroyed by the levelling hand of the time and the iconoclastic zeal of the Muslim fanatic rulers; those surviving give us a glimpse of the evolution of art in different periods.

#### 1. JAINA ARCHITECTURE

The existence of Jaina temples of very early times is known only from late traditions, though they cannot be entirely relied upon. An inscription of 1369 A.D. at Mūngathalā near Sirohi says that Śrī Keśi Gaṇḍharva installed a Jaina image in the Jaina temple at Arbadagiri, during the thirty-seventh year of the life time of Mahāvira. This statement cannot stand on examination, because, at this time, Jainism could not be so popular in this distant region as to induce a devotee to instal an image. The poet Sundaragupta of the early seventeenth century A.D. says that Chandragupta Maurya constructed a temple of Pārvatī at Ghanghāl in Marwar.<sup>1</sup> Actually, at present, no portion of the temple can be attributed to the Mauryan time, but from the style, it seems to have been built in the eleventh century A.D.

1. APJS., No. 248.

2. Bhagvān Pārvatīthā Kī Parāmparā Kā Itihās, p. 273.

The great grandson of Chandragupta Maurya named Samprati, according to the Jaina books, is said to have constructed a large number of Jaina temples in Rajasthan, Malwa and Kathiawar. An inscription of 1629 A.D. engraved on the image of the temple of Ādinātha at Nādīlālī speaks of the rebuilding by the whole Jaina community of Nādīlālī of the temple which was originally constructed by Samprati, the hero of Jaina traditions.<sup>1</sup> As a matter of fact, no Jaina temple of Samprati's time is now in existence anywhere in Rajasthan. Tosh wrongly attributes an old temple of Kumhilhalmer to Samprati.<sup>2</sup> According to him, the design of this temple is truly classic. It consists only of the sanctuary, which has a vaulted dome and colonnaded portico allround. There is chasteness and simplicity. The proportions and forms of columns are slight and tapering. This type of architecture is undoubtedly Jaina. The extreme want of decoration attests its antiquity to the time of Samprati. But BHĀNDĀRĀKĀL<sup>3</sup> thinks Tosh to be quite wrong in ascribing this temple to the second century B.C. It was left in an unfinished condition. Its construction cannot be placed earlier than the twelfth century A.D., because the style of its pillars resembles that of Tejapāla temple at Delavāḍā on Mt. Abu.

Not only from late traditions, but the existence of Jaina temples in early times is also known from their scattered fragments. The Badali inscription<sup>4</sup> on a hexagonal pillar shows that probably, it might originally belong to some Jaina monument in the fifth century B.C. Its existence during this period is not impossible because about a century had elapsed since Mahāvīra preached his doctrines. The excavations conducted at Keśorāyapāṭana near Bundi may also prove the existence of Jaina temple in the fourth or fifth century A.D. because one Kalpavrikṣhapattā of Jaina mythology and other Jaina sculptures were discovered at a depth of about 25 feet from the surface of the mound along with the bricks of the characteristic of the Gupta age.

Possibly due to Hūṇa invasions, the very early Jaina temples disappeared. Even those, which remained intact, were repaired from time to time and thus transformed. It is, therefore, difficult to get an idea of Jaina architecture of ancient times. From about the eighth century A.D., we get

1. NJI, No. 856.

2. *Annals and Antiquities of Rajasthan*, II, pp. 670-71.

3. PRAS. wa., 1908-09, p. 41.

4. *Rāhṛitigṛihīṇipimālā*, p. 3.

some knowledge of the style of architecture of the medieval Jaina temples built in Rajasthan.

**SOME PECULIAR FEATURES OF JAINA ARCHITECTURE:** Most of the medieval Jaina temples of Rajasthan like Brahmanical temples are of *Nagara* style. Their fundamental characteristics are the cruciform plan and the curvilinear *Sikharas*. Some of the temples built in Western Rajasthan under the patronage of the Chalukyas may be placed under the *Vesara* style. It borrows the elements and features of both the *Nagara* and the *Dravidika* styles, and it became distinguishable from about the eleventh century A.D. These Jaina temples cannot be distinguished from the Brahmanical temples on sectarian basis, because the same artists, who worked for one sect, were employed also by another sect in the same period and in the same region. When we talk of Jaina architecture, it means temples built under the patronage of followers of the Jaina faith. They were so designed in their arrangements as to conform to the ritual of the Jainas and thus they show peculiarities of Jaina architecture. The domical style of stone was exclusively the characteristic of Jaina architecture in Northern India.<sup>1</sup> As it was also the essential feature of the architecture of the Muslims before they came into India, they consequently destroyed Jaina temples in order to seize their domes for their conversion into mosques. In an old Jaina temple, we generally find the principal shrine in the centre, porch and subshrines. Besides, the Jainas preferred enclosed compartments instead of open colonnaded halls, thus, ensuring seclusion for their ceremonies.<sup>2</sup> Besides, in Jaina temples, we generally do not find amorous figures but only such of them as create an atmosphere of chastity and simplicity.

**JAINA ARCHITECTURE THROUGH THE AGES:** In Rajasthan, there is hardly any important town where a Jaina temple does not exist. But all of them do not represent any peculiarity of Jaina architecture and, therefore, only the important and representative temples of different times have been selected for description in order to bring into prominence the chief features of Jaina architecture. The Jaina temples of the eighth, ninth and tenth centuries are simple in style, though in several respects they are crude imitations of the later Gupta art. In the eleventh and twelfth centuries A.D.,

1. *History of Indian and Eastern Architecture*, pp. 250-51.

2. *Indian Architecture*, p. 77.

as a result of long experience and continuous development, the Jaina style of architecture reached its culmination in all respects. From that style, it progressed further during the next one or two centuries towards greater richness but in doing so lost the purity and perfection it had attained in the earlier period; and from that culminating point, its downward development may be traced through abundant examples to the present day.

**JAINA TEMPLES OF THE EIGHTH, NINTH AND TENTH CENTURIES:** The Pratihāras were ruling over Rajasthan in the early medieval period. During their reign, Jaina temples were built. From a *prashasti* of the *Kavalyamāla*, it is known that the disciples of Yakshadaitagāṇi, the grand pupil of Devagupta, beautified Gurjardēśa by constructing many Jaina temples in about seventh or eighth century A.D. Further, it is known that Uddyotana composed the *Kavalyamāla* in the temple of Ādinātha constructed by Virabhadra in the town of Jābālipura (Jālor) full of Sravakas and beautiful Jaina temples in 778 A.D.<sup>1</sup> There were Jaina temples at Chitor in the eighth century A.D. as known from Haribhadra. It is clear from the *Jambudīraparivrajka*, a work of about tenth century A.D. of Padmanandi that there were several Jaina temples at Barah in Kotah state.<sup>2</sup>

The number of existing temples of this period is not very large. Many of them were later rebuilt and only fragments indicate their former existence. These temples are small structures with small Sikkharas but they are marked by simplicity, serenity and elegance. The pot and foliage types of pillars are found in them. The shaft of the pillars is fluted. The doorways are decorated with floral designs. Among the temples of this period, the Jaina temple of Mahāvīra at Osia is the most complete as it consists of a sanctum, a closed hall and an open porch. Immediately in front of this porch is a *Torana* or ornamental arch. As known from an inscription, it was originally constructed in the reign of Vatsatīja whose date 783-84 A.D. is also known from the Jaina *Harivishnupurāna*. Besides, there is a second porch in this temple known as *mālamandapa* erected subsequently over the *stūpa* or staircase. It is enclosed both at the sides and the back by a row of subsidiary shrines. Both *nālomayādipa* and these subsidiary shrines seem to have been rebuilt in the tenth century A.D.<sup>3</sup>

1. JBORS, 1928, March, p. 28.

2. JSAL, p. 671.

3. A. S. I. An. Rep., 1908-09, p. 108.

Besides, there are surviving portions of Jaina temples of this period at other places in Marwar. From the Ghapiyālī inscription, it is clear that Kakkuka of Pratihāra dynasty of Mandor built the Jaina temple in 861 A.D. At present, there is only a niche, the left side of which is engraved with an inscription and the right side sculptured into the figure of a goddess seated on a lion.<sup>1</sup> At Mandor, there is an old Jaina temple to the north of the cave of Nāhaçārāo. It is a two-storeyed structure consisting of two cells running on three sides of an oblong both above and below. The pillars of the *Sabbamandapa* in front of the shrine are old, dating as early as the tenth century A.D.<sup>2</sup> At Pūlī, the Jaina temple known as Naulakhī is undoubtedly an old building that has undergone repairs. The most ancient part of the temple is *gṛibhamandapa* or closed hall, the pillars of which cannot be later than the tenth century A.D. This conclusion is further confirmed by inscriptions on the images found in this temple.<sup>3</sup> At Nadasar about 6 miles east of Surapura, there is an old Jaina temple. Its *Sabbamandapa* is built of old columns of about the tenth century A.D.<sup>4</sup> The Jaina temple of Mahāvīra at Nāñī in the Bali district seems to be of the tenth century A.D. as known from an inscription of 960 A.D. Its old pillars are also probably of this age.<sup>5</sup> At Sevādī, six miles from Bijapur in Marwar, there is a temple of Mahāvīra which seems to be a tenth century structure. The only surviving portion of the temple are the walls. The simple figures on these walls are not elaborate but are artistically carved and cannot be later than the tenth century A.D.<sup>6</sup>

The area round about Sirohi remained a great centre of Jainism in early times on account of Jaina temples constructed there. At Bhadresar, there is the Jaina temple which the people call Jagadusa, the work of several ages often altered and restored. The alterations and additions have spoiled the architecture.<sup>7</sup> At Uthaman, there is also an old Jaina temple. The massive mouldings and their width and the horizontal courses point to the tenth or eleventh century as the period of their construction. It seems that the Jaina temples were also erected at this early date in Bikaner state. The temple of Tārānagara is said to have been founded in 952 A.D. At Rīpī, there

1. PRAS., Wo., 1906-7, p. 34.

2. Ibid., p. 31.

3. PRAS., wo., 1907-08, p. 43.

4. Ibid., 1911-12, p. 53.

5. Ibid., 1907-08, pp. 48-49.

6. Ibid., p. 53.

7. Ibid., 1906-07, p. 39.

is a handsome Jaina temple built in the tenth century A.D.<sup>1</sup> The temple of Nohara also seems to have belonged to this period. The remains of old Jaina temples have been also discovered at Pallu. But, here too, practically nothing of the old temples has survived except a number of sculptures and architectural fragments.<sup>2</sup>

In the territory of Mewar, the early Jaina monuments of this time are found. The most interesting is the tower of Sri Allaya at Chitor. It was constructed in 896 A.D. as is known from the inscription which once existed at its base. From the style also, there seems to be no doubt that it was built in the ninth century A.D. It was dedicated to Ādinātha, the first of the Jaina Tīrthānkaras, whose figure is sculptured hundreds of times on the face of the tower. It is about 80 feet in height and adorned with sculptures and mouldings from the base to the summit.<sup>3</sup> It is a piece of exquisite art without any elaboration. At Nāgda, there is a Jaina temple partly built into the rock of a hill, known as Padmāvatī Jaina temple. The temple was originally a Digambara one and belongs to the tenth century A.D. as known from its inscription dated 946 A.D.<sup>4</sup> At Virapura, near Parrabgarh, there is a Jaina temple which is said to be two thousand years old but it is in ruins now.<sup>5</sup> Actually, this temple belongs to the 9th or 10th century A.D. from the style of its construction.

Monuments of this period are also in existence in the Kotah State. There are the caves of the eighth or ninth century A.D. situated on the hills at a distance of three miles from Rāmgarh. In the ruined town of Krishgavilāsa popularly known as simply Vilāsa, there are three ruined Digambara Jaina temples belonging to a period between the eighth and tenth centuries. One of them must have been a big structure in early times. Its slabs, lintels, arches, brackets, cupolas and a few decorative motifs lying in heaps round about the broken statues of Tīrthānkaras give a correct idea of its size and glory when it stood intact. The second temple is of small size but a large number of statues of Tīrthānkaras lying in heaps round it shows that the Hindu pattern of not leaving any space undecorated was copied. But the decorative motifs

1. *Gazetteer of Bikaner State*, p. 195.

2. *The Art and Architecture of Bikaner State*, p. 58.

3. *History of Indian and Eastern Architecture*, p. 251.

4. PRAS., wo., 1904-05, p. 61. 5. *A Gazetteer of Pratibhāgarh State*, 1909, p. 200.

chosen are only the Tīrthaṅkaras in meditative posture. The third temple is most interesting. The building is of not much consequence but a lot of its material has been used by the neighbouring villagers who used it for the construction of their houses. The special feature of this temple is that it is provided with sixteen sanctums, each containing a statue of the Tīrthaṅkara. Thus sixteen Tīrthaṅkaras were worshipped in a single temple and each one can be identified with the help of the proper *līkhabha*.

Besides, there are some Jaina monuments of this time in other parts of Rajasthan. At Chātsu in Jaipur State, there is a Sarvagī temple on the hill but now appropriated to Siva worship. The whole temple is a modern construction built out of old material but the gate of the shrine is undoubtedly old, perhaps as old as the eighth century A.D.<sup>1</sup> There are some very beautiful Jaina temples at Bhangūr in the Alwar territory. One of them is a lovely monument and belongs to the tenth century A.D.<sup>2</sup> All these above buildings or their parts accord with the Jaina style of the age and can easily be distinguished from the contemporary Brāhmaṇical art by the complete absence of amorous scenes.

**THE GOLDEN AGE IN JAINA ARCHITECTURE:** The period between the eleventh century and the thirteenth century may be considered as the golden age in the history of Jaina architecture. During this period, the Chauhan, Chālukya and Paramāra princes were ruling over the different parts of Rajasthan. They were great patrons of Jainism. Besides, Jainism received a great incentive at the hands of rich Jaina merchants, bankers, ministers and generals. They built temples noteworthy for their ornamental details. Generally, these temples consisted of *mūlagabbha*, *gṛdhramanḍapa*, *rathimandapa* and *devakalikās*. The *Sikhara* of the *Nigara* style began to appear in distinct form from this time.

Kumbhatia in Southern Rajputana possesses a number of Jaina temples of the 11th century A.D. which show further development and characteristic in the Jaina architecture of this region. The Jaina temple of Nemīnātha is situated in quadrangular court, and the double *Amalakas* crown the *utgarlikhaṇa* as well as the main *sikhara*. The Pāṭśvanātha temple of this place is also identical in form and design. The *maṇḍapa* of these two temples

1. PRAS., wo., 1909-10, p. 50.

2. *History of Indian and Eastern Architecture*, p. 230.

is unique, built of white marbles. Its roof is supported by elegant pillars with capitals. The pillars are richly carved with ornamental arches on the flanks. The *mandapa* is surrounded by cells of images approached through small well-decorated doorways.

A further development of the above style of Jaina architecture may be recognized in the celebrated two Jaina temples of Mount Abu. The earlier one dedicated to Ādinātha was built by a minister named Vimala in 1031 A.D., the later one was constructed by Tejapāla in 1250 A.D. Both the temples are very similar in style. The beauty of the buildings and the skill of the artists have been appreciated by several scholars. CONSEANS remarks, "the amount of the beautiful ornamental detail, spread over these temples in the minutely carved decoration of the ceilings, pillars, doorways, panels and niches, is simply marvellous; the crisp, thin, translucent, shell-like treatment of the marble surpasses anything seen elsewhere, and some of the designs are veritable dreams of beauty. In the words of FERGUSSON, 'these temples for minute delicacy of carving and beauty of detail stand almost unrivalled even in the land of patient and lavish labour.'<sup>1</sup> TELL justly remarks, 'the delineation of it defies pen and would tax to the utmost the pencil of the most patient artist'; and he further asserts that "no ornament of the most florid style of Gothic architecture can be compared with it in richness. It appears like a cluster of the half-disclosed lotus, whose cups are so thin, so transparent and so accurately wrought that it fixes the eye in admiration."<sup>2</sup>

The temple of Ādinātha built by Vimala is one of the oldest as well as one of the most complete examples of Jaina temple. It formed some sort of model and illustration for the other temples. The entrance is through a domed square portico building supported by six pillars. The main object in this temple is a cell with a figure of a Tirthamkara which terminates upwards in a *sikbara* of pyramidal spire-like roof. It is attached with a portico of a large size, surmounted by a dome resting on eight pillars. The portico is composed of forty eight free-standing pillars and the whole is enclosed in oblong court yard about 140 feet by 90 feet surrounded by a double colonnade of small pillars, forming porticos to a range of cells fifty in number which enclose it on all sides. Each cell is occupied by the cross legged figure

1. PRAS., wo., 1901, p. 3.

2. *History of Indian and Eastern Architecture*, p. 36.

of a Tīrthāṅkara. The great pillars are of the same height as those of the smaller porticos and like them, they furnish with the usual bracket capitals. Upon them, the upper dwarf columns are placed to give them additional height and on these upper columns rest the great beams which support the dome. The lovely marble dome in this temple is further beautified by rich carvings. In the roofs of the corridors also, the most complicated ornamental designs have been carved. Externally, the temple is perfectly plain except the spire of the cell.

The temple of Neminātha built by Vastupāla and Tejapāla stands in a court yard measuring about 135 feet by 92 feet. The plan of the temple is largely an imitation of Vimalā's temple but it also differs in certain aspects. It has two porches or *māṇḍapas*. One of which is called the *mahāmāṇḍapa* and the other *ardhamāṇḍapa*. The pillars supporting the porch are somewhat taller and of eight different types. Around the courtyard are arranged the seventy cells with a covered and enclosed passage in front of them and each of these contains a cross legged seated figure of the Tīrthāṅkara. On the pillars, there stand the massive architraves on which there is a dome. The domical ceiling of the temple and especially the pendant ornament therein surpass in beauty.

A large number of Jaina temples of the same age and style as those on mount Abu were built in an old area round about Sirohi. There are extensive remains of Jaina temples found at Chandrāvati. Their pillars are so highly ornamented in details and varieties that no two pillars are exactly alike. The existence of a large number of Jaina temples of this place is also known from the various Jaina *Tīrthamālās*. The beautifully carved sene at Mirpur between Abu and Sirohi seems to be of the same age as the temple of Tejapāla. At Ajhārī, the Jaina temple of Mahāvira is comparatively modern, but the door frames of some of the cells are carved and are certainly old and probably, they belong to the twelfth century A.D.<sup>1</sup> The pillars and arches of the Jaina temple of Śantinātha at Jhārol resemble in style those of Vimalisāha's temple. The antiquity of this temple is further confirmed by an inscription of 1141 A.D. on a large slab in antechamber referring to the reign of the Paramāra king Dhāravarsha.<sup>2</sup>

1. Gazetteer of Sirohi State, p. 248.

2. Ibid.,

Besides, there are other Jaina temples of this time in this area. At Nadia, there is a Jaina temple of Mahāvīra which is said to be more than nine hundred years old. The outer porch is small, plain and undecorated and the interior is very similar to that of the shrine of Jhārol.<sup>1</sup> The Jaina temples of Jhādoli<sup>2</sup> and Mongalchāl<sup>3</sup> also belong to the eleventh and twelfth centuries A.D. as known from the inscriptions found in respective temples. The oldest portion of the structure of the Jaina temple of Sambhavanātha at Kojarā dates probably from the twelfth century A.D., but many additions and alterations have been made in the intervening period. The inscription engraved on the *gūḍamayadapa* says us that the temple was originally consecrated to Pārvanātha.<sup>4</sup> The temple at Or belongs to the twelfth century as is known from the inscriptions. This was originally dedicated to Mahāvīra and not to Pārvanātha as it is found today.<sup>5</sup> There are two temples namely Ādinātha and Sāntinātha of the twelfth and thirteenth centuries at Vagin as is known from the inscriptions of the temples.<sup>6</sup> From the inscription, it is also clear that the Jaina temple of Paladi also belongs to the twelfth century A.D. These temples have undergone repairs from time to time and, therefore, the original structure is not easily distinguishable. The temples of the Sirohi region resemble the Abu group of temples in their general plan and style. Of course, the elaborate carving and rich details are not there.

A large number of Jaina monuments were built in Rajasthan in the reign of early Chauhāna rulers. From the Bijaulia Rock inscription,<sup>7</sup> dated 1170 A.D., it is clear that the ancestors of Lollaka built Jaina temples at Todaraisingh, Bagherā, Naraina, Naravara and Ajmer. Lollaka himself constructed a temple of Pārvanātha at Bijaulia and surrounded it with seven small temples. The existing temples cannot in fact be the same as those constructed by Lollaka as they are inferior in workmanship and look quite modern. No Jaina temples of the Chauhāna period are noticed at Bagherā, Todaraisingh and Naraina, but the sculptures discovered there give some idea of the Chauhāna art. In the beginning, it was rather rustic but gradually, it became more elegant in the twelfth century A.D.

1. *A Gazetteer of Sirohi State*, 248.

2. *Ibid.*, 1906-07, p. 26.

3. *Ibid.*, p. 59.

7. *Ibid.*, p. 64.

2. PRAS., *ws.*, 1905-06, p. 48.

4. *Ibid.*, 1916-17, p. 62.

6. *Ibid.*, p. 65.

8. *El.*, XXIV, p. 84.

Among the existing Jaina monuments of this period, the principal monument is the Dhāl-dinakārī-Jhoīparā.<sup>1</sup> It was converted into a mosque in the twelfth century A.D. There are very strong traditions<sup>2</sup> among the Jainas of its being a Jaina temple. The head of a Jaina image found in the excavations of this place strengthens the view of its being a Jaina temple.<sup>3</sup> The discovery of nine or ten Jaina marble images in 1856 A.D. bearing the inscriptions of the twelfth century A.D. in the immediate neighbourhood of Dhāl-dinakārī-Jhoīparā may prove that they originally belonged to this building.<sup>4</sup> Besides, this building resembles the Jaina temples of the same period at Abu. The early European writers such as TOP,<sup>5</sup> FERGUSSON<sup>6</sup> etc. supposed it to be the Jaina temple which was converted into a mosque by the Muslim rulers. From the inscriptions of the Jhoīparā, it is known that it was the College building constructed by Vigrahārāja. The Jaina sources<sup>7</sup> inform us that Vigrahārāja constructed several Jaina monasteries, and he is also said to have hoisted a flag over Rājavihāra which most probably was this Samsvatāmandira. It seems to be a Jaina college used for higher education. Not only the study of Jaina scriptures but also the study of other branches of learning such as drama and poetry were pursued. In this way, we may account for the drama of Vigrahārāja inscribed here.

This building is 185 feet by 37½ feet. The screen wall of it is 185 feet long, 11½ feet thick and rises to a height of 36 feet. It is a high and noble style of art and consists of seven arches. The central arch is 22 feet and 3 inches and the remaining arches are all 13 feet 5 inches. After the central porch, there is a vast pillared hall 148 feet long by 40 feet wide, covered by a flat recessed roof which is divided into nine octagonal compartments corres-

1. The name Dhāl-dina kā Jhoīparā is not an original one but given in the time of Marāthias because the *satārus* began to assemble here to celebrate the Urs anniversary which lasted for two days and a half.

2. This temple is said to have been built by Viramadava kālā in celebration of the Jaina festival Paličha Kalyāṇa Mahotsava in 660 A.D. (v.s. 717) at a cost of seven lakh of rupees. The foundation stone was laid by the Jaina Bhairavāka Sri Vittanandaji.

In the Jains temple of Dharmadīpa at Ajmer is a record which states that the building was completed on Māghabuddhi 9th Savivat 1132.

3. ARIMA., 1918.

4. JASB., VII, p. 51.

5. *Annals and Antiquities of Rajasthan*, II, pp. 899-900.

6. *History of Indian and Eastern Architecture*, p. 263.

7. COS., LXXVI, P. 370.

ponding with the seven arches of the screen wall and two corners of the cloisters. In this hall, there are five rows of columns and seventy pillars. These pillars are elegant in sculpture. The ceiling is supported by quadruple range of columns which are unique in design. The ornaments are very complex. There may be forty columns, but no two of them are alike. The ornaments of the base are peculiar both in form and execution. They are surrounded by the lozenges. The projections from the various parts of the shaft with the small niches still contain the statues. Here and there are found the richly carved corbeille. The capitals are at once strong and delicate.

Jaina temples of this period are also found at several places in Marwar. There is a group of sixteen temples at Nâdlâî and most of them belong to the Jainas. The Jaina temple of Nemînâtha situated on the top and the Âdiśvara temple at the bottom of the hill probably belong to the eleventh century. This supposition is based on the style of the pillars and the inscriptions discovered in these two temples. From the study of the inscriptions of the temple of Âdinâtha, it is clear that it originally belonged to Mahâvira.<sup>1</sup> The Jaina temple of Kekind is dedicated to Pârvanâtha. Excepting the ceiling of the *Sabbâmardapa* and a few pillars, everything is modern. The former is a twelfth century's work and the latter belongs to the time of the inscription of 1602 A.D. engraved on the pillar of the hall. The antiquity of this temple is further determined by a small inscription of V. S. 1230 incised on the old pedestal of the image of the Tîrthankara in the shrine.<sup>2</sup>

At Sanchor, there is an old mosque, which according to its two Sanskrit inscriptions, was originally a Jaina temple. The inscription of 1220 A.D. records the erection of a *mândapa* by a Sarighapati named Hariçandra. The other inscription of 1263 A.D. speaks of certain repairs done to *chatutkikâ* in the temple of Mahâvira.<sup>3</sup> There is a monument known as Topakhâñî at Jâlor which seems to have been constructed out of the materials of the one Hindu temple and three different Jaina temples namely Âdinâtha, Mahâvira and Pârvanâtha as known from the inscriptions. These temples were in existence in the twelfth and thirteenth centuries. The temple of Pârvanâtha was constructed by Kumârapâla, the Châlukyan ruler, in the mixed style.<sup>4</sup>

1. PRAS., we., 1908-09, p. 43.  
3. PRAS., we., 1907-08, p. 34.

2. Ibid., 1910-11, p. 36-37.  
4. Ibid., p. 35.

The temple of Mahāvira of Ghāṇḍavī situated at the foot of hills consists of a shrine, a closed hall, an antechamber and an open porch attached thereto. In front of the latter are the open hall and the entrance porch with the rows of cells running along on three sides. Above the basement mouldings on the exterior are the windows, the perforated screens with balconies projecting and running allround the antechamber, the closed hall and the shrine. These wall mouldings are undoubtedly old, probably as old as the eleventh century; but the spire, open hall and the entrance porch are of later times.<sup>1</sup>

At Phalothi, there is a temple of Pāṭśvanāīha which belongs to the twelfth century A.D. In front of the shrine, on each side, is a white marble slab with an inscription on it. One of these speaks of a gift of Chāṇḍaka together with Sri Chitrakarṣya'lāphata in the temple of Pāṭśvanāīha at Phalavardhikī in 1164 A.D.<sup>2</sup> At Surapura also, a Jaina temple of this time is found. An inscription of 1182 A.D. incised on the left pillar says that it was originally dedicated to Nemināīha. It further informs us that pillars of the porch were erected by Suhava, wife of Dhāḥāda.<sup>3</sup>

At Sanganer near Jaipur, there is also a very beautiful Jaina temple known as Sīghījī kā Mandira. Who this Sīghījī was, is not known. BANDARKAR holds that this temple does not appear to be older than the fifteenth century A.D.<sup>4</sup> But this view does not appear to be correct; because there is an inscription of 954 A.D. on *bandaravāla* of the main shrine in the second hall of the temple.<sup>5</sup> This definitely proves that the temple belongs to the tenth century A.D. Further, this temple may be compared with the temples of Abu built at this time for its deep beautiful carvings and the style of pillars. There are also the three stone images with the inscriptions of the eleventh and twelfth centuries A.D. placed in the temple.

The door of the temple is beautifully carved with dwarfs, elephants, *kinnaras* and *himarīs* and the Tīrthakaras. Then comes the *Sabbamūḍḍapa* or open porch. There are two courtyards on both the sides with twelve pillars. Between the two pillars, there is a beautiful *bandaravāla*. On the capital of the pillar is standing the figure of *kinnari* holding child, flower, sometimes drum and *chakorī*. These *kinnaris* are very skilfully carved. Then,

1. PRAS., we., p. 59.

2. Ibid., 1909, p. 60.

3. Ibid., 1911-12, p. 53.

4. Ibid., 1909-10, p. 47.

5. संवत् १०६६ विक्रित ५० देवरा शिल्पाचार्य पुस्तकालय ।

comes the entrance of the second *Sabbamandapa*. It is also carved with *apsarîs*, *devas* and peacocks. In the hall, there is a central shrine most beautifully carved with scrolls, lotus flowers, creepers and elephants pouring water over the heads of the Tirthankaras. Excellent *bandalavitas* are also found on the three sides. Besides, there are nineteen subsidiary cells in a row in which the images are placed. The main shrine and these subsidiary cells are surmounted by the *sikkhas*.

There is a temple of Siva near the temple of Bâlâjî at Purîpî Ghâja about three miles from the city of Jaipur. It was originally a Jaina temple built in the twelfth century A.D. An undated inscription in the characters of the twelfth century A.D. on a lintel of one of the arches of this temple contains five verses and extols the Jaina Nâbhi. It also mentions two names of Jaina Srivakas belonging to Pushkara Jâtî. An inscription of 1160 A.D. on another lintel mentions the names of Achâryas and their pupils.<sup>1</sup>

Jhâlrapatni is famous as a city of old temples. Among them, the Jaina temple of Santinâtha is well known. It is said to have been built by Sâha Pipâ in 1046 A.D. and its installation ceremony was performed by Bhâvadeva Sûri.<sup>2</sup> The present temple is the rebuilding of an older temple. The shrine and *sikkhas* are old and in the newly constructed *mandapa*, a few old Hindu figures have been found.<sup>3</sup> The antiquity of this temple is further proved by the inscriptions of the eleventh and twelfth centuries engraved on funeral memorials termed '*nishâbbikshas*' of Jaina priests.<sup>4</sup> At Atru, there are two exquisite Jaina temples of about the twelfth century A.D. The main structure of the one with a mutilated statue of Pârsvanâtha in the sanctum is still standing, though in a precarious condition. The other temple has practically disappeared but the huge statue of Mahâvira, which is too heavy to be transported, still stands on a pedestal; and round about, there are signs of the foundations which reveal the plan of a pretty big Jaina temple.

At Lodorva about ten miles west of Jaisalmer, Sridhara and Râjadharâ, the princes of the king Sâgara are known to have built the temple of Pârsvanâtha in the eleventh century A.D.<sup>5</sup> Actually, this temple belongs to this period as known from the study of its architecture. The style of archi-

1. ABERMA., 1920-21, Inscriptions, Nos. 2-3.

2. *Anekânta*, XIII, p. 126.

3. *Archaeological Survey of Cunningham*, II, pp. 263-67.

4. *Annals and Antiquities of Rajasthan*, II, p. 792.

5. N.J.I., 2543.

ecture in the lower part of the temple is purely of South Indian Hindu type, while the upper part is of North-west Indian type. The *torapadashri*, which is elaborately carved and richly decorated, stands very close to the courtyard and in front of the main temple. At four corners of the enclosure are four small temples of good workmanship. An artificial tree known as *Kalparriksha* with fruits is very carefully and artistically preserved within the enclosure.

**REVIVAL OF JAINA ARCHITECTURE FROM THE FIFTEENTH CENTURY:** Most of the buildings described above belong to the great age of Jaina architecture which extended upto about 1300 A.D. or perhaps a little longer. Then there was a pause for more than a century, and after that started the revival in the Jaina architecture from the fifteenth century A.D. Most of the Jaina temples of this period are the copies of the early Jaina temples of Abu and Sanganer. In doing so, they lost the purity and elegance that characterized the earlier example. They did not possess the magnificence, grandeur of plan and the wealth of details. Besides, these temples show the influence of the Muslim style of architecture. Most of them are surmounted by the bulbous dome of the Mughals, and the openings almost invariably take the form of Muhammedan foliated pointed arch.

The temple of Sadri built in the valley of natural beauty belongs to this period. It was erected by Rājā Kumbha. It is the most complicated and extensive Jaina temple in Rajasthan. It is nearly a square, 200 feet by 225 feet, exclusive of the projections on each face. In the centre stands the great shrine with four niches, in each of which is placed a statue of Ādinātha. Above this are four other niches, similarly occupied, opening on the terraced roofs of the building. Near the four angles of the court are four smaller shrines, and around them, or on each side of them, are twenty domes, supported by about 420 columns; four of these domes—the central ones of each group—are three storeys in height, and tower over the others; and one—that facing the principal entrance—is supported by the very unusual number of sixteen columns and is 36 feet in diameter, the others being only 24 feet. Light is admitted to the building by four uncovered courts, and the whole is surrounded by a range of cells, many of them now unoccupied, each of which has a pyramidal roof of its own.

Besides the twelve in the central *sikharas* there are eightysix cells of very varied form and size surrounding the interior, and all their facades more

or less adorned with sculpture. Most of these cells contain the images of the Tirthankaras. The lofty basement and the great elevation of the principal domes produce a favourable impression from the external sight. But the greatest defect of this building is the want of ornamentation on their exterior faces which beautify the Hindu temples.

"The immense number of parts in the building, and their general smallness, prevents its laying claim to anything like architectural grandeur; but their variety, their beauty of detail—no two pillars in the whole building being exactly alike—the grace with which they are arranged, the tasteful admixture of domes of different heights with flat ceilings and the mode in which the light is introduced, combine to produce an excellent effect. Indeed, I know of no other building in India, of the same class, that leaves so pleasing an impression or affords so many hints for the graceful arrangement of columns in an interior".<sup>1</sup>

**CHATURMEKHA AND SAMAVASARAÑA STYLE OF ARCHITECTURE:** The *Chaturmukha* or *Chaturmukheśvara* style of Jain architecture also started during this period. It seems to be an imitation of Chaturmukha Śivalinga of the Hindus. It denotes four images of a Tīrthankara placed on one and the same pedestal back to back so as to face the four cardinal directions. It therefore presupposes that not only the sanctum in which such a *chaturmukha* is installed but also the enclosing wall should have four doors facing the four images.

Such a *chaturmukha* type of temple was built by Poravāda Mahājana Dhannī Seṭha in 1440 A.D. at Ranpur during the reign of Kumbhakarana. The shrine in this temple is occupied by a quadruple image and is open on the four sides, each facing an image. There is also a similar shrine on the upper storey accessible by four doors. The lower and the principal shrine has no closed hall but only a small porch called *mukhamandapa*. Further, there is an open assembly hall on a lower level, approached by a flight of stairs on each side. Outside this flight of stairs is an open porch and above it is a *nāthamandapa*. Facing the sides of each of the *mukhamandapas* of the principal shrine is a large subsidiary shrine and facing each *nāthamandapa* is a smaller subsidiary shrine. Around these four shrines are four groups of domes resting on about 420 columns. The central ones of each group—four in

1. *History of Indian and Eastern Architecture*, pp. 241-242.

number—are three storeys high and tower over the others of the same group, and one of the central domes, that facing the principal entrance is double, having a second dome over the inner and supported by the very unusual number of sixteen columns. The sides of the temple between the larger subsidiary shrines and the entrances are occupied by ranges of cells for images, each with a pyramidal roof of its own but without any partitioning walls.<sup>1</sup>

There is a temple of this type also at Kumbalgadh. It faces the east and consists of a *subhāmardhī* and a shrine. The former is accessible on three sides from east, north and south. The latter has four doors, and in the centre of the interior are the remains of a pedestal with four pillars at the corners obviously a canopy over it. There is no doubt that it was a *Chaturmukha* temple though the image placed on the pedestal cannot be traced.<sup>2</sup> The Śringāra Chavadi temple at Chitor is a Jaina shtine. It is said to have been built by the Jaina treasurer of Rāṇa Kumbha. Originally, it had four porches and the entrances like all *Chaturmukha* temples. Two of these on the east and south were removed, and the entrances built up with the coarse Jālī work.<sup>3</sup>

There is a great *Chaturmukha* temple of Ādinātha built in the middle of the fifteenth century A.D. at Abu. It is three storied in height with open domed porticos on four sides. It has seventy six pillars.<sup>4</sup> One such temple was also built in the city of Sirohi during the victorious reign of Mahārājādhīrāja Rāja Siṅha, son of Sūratasimha in, 1577 A.D.<sup>5</sup>

At Kumalgadh, there is a temple known as *Galerī* temple. It is so called because it is surrounded by a round walled enclosure facing east. It was not *Chaturmukha* but a *Sūmukhvaraṇī* temple. This is clearly seen from the different classes of gods and goddesses sculptured at the corners of the walls near the top of the interior.<sup>6</sup>

The Jaina tower known as Kirtistambha situated on the hills of Chitor is one of the most remarkable buildings. It is about 80 feet in height and is composed of eight storeys. It has a pavilion on the top which probably enshrined a *Chaturmukha* image in it. It was built by Pūnasiṁha of the Bagheravāla caste during the reign of Rāṇa Kumbhakarapa and is full of decorations.

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| 1. A.S.I., An. Report, 1907-8, pp. 206-213. | 2. PRAS., we., 1908-09, p. 40.                          |
| 3. Ibid., 1903-04, p. 42.                   | 4. A History of Indian and Eastern Architecture, p. 43. |
| 5. PRAS., we., 1906-08, p. 47.              | 6. Ibid., 1908-09, p. 40.                               |

**OTHER MEDIEVAL JAINA TEMPLES:** The great Jaina temples of Chintāmāṇī Pārvanātha, Rishabhadeva, Sāntinātha, Sambhavanātha and Mahāvīra in the fort of Jaisalmer constructed one after another in a period between the twelfth and the fifteenth centuries are excellent. From a *pratasi* of the *Dvārakāvacharītra* written in 1218 A.D., it is known that Jagaddhara, son of Kshemandhara, constructed the temple of Pārvanātha at Jaisalmer.<sup>1</sup> The temple of Pārvanātha, which is the oldest and most beautiful, repaired from time to time. The most important part of the temples is the shrine containing the image of Tīrthamkara. The four walls of the shrine are beautifully carved with animals and human figures. Over the roof of this particular shrine is built a highly decorated *sikharī* invariably crowned by an *amalaka*. Above the *amalaka* is the water pot containing a lotus flower. There is a porch and *bhagavatādapa* in front of this shrine. Facing this porch, there is the *nāgāmandapa*, octagonal in shape, which is decorated with themes of Jaina and Hindu mythology.

Profuse ornamentations in the shape of foliage, flowers, birds and human figures were used in decorating every part of the pillar, arch, lintel or bracket. There hung the graceful full blown lotus-shaped pendants from the centre on the ceiling of the *Nāgāmandapa* dome. Over the columns of the porch are the bracket capitals which support the architraves of the dome and the struts supporting the gallery. Between the bracket capitals and under the struts are placed beautifully ornamented *torana* shaped figure forming a kind of pierced arch. The surrounding courtyard is enclosed by a double colonnade of smaller finely carved and ornamented ceilings. Behind it, there stands a range of cell, and each of it contains the cross legged seated Tīrthamkara.

Before the entrance gate of the temple is the porch supported by decorated columns. Just over the ehhujas at both corners in the friezes of the porch are two figures of elephants. The carving perforated in the architraves, kangura parapet and especially the *sikharī* or dome over the porch are elegant and graceful. The greatest attraction of these temples is the *torana* that stands on a pair of decorated columns in front of the entrance porch of Pārvanātha temple. The columns are ornamented with lotus, animals, makaras and adorned with sculptures which seem almost instinct with life and

1. *Jaisalmera Kā Śākhiputra*, pp. 116 and 37.

motion. There is a wonderful grace in these sculptures representing different gods and *apsaras*.

The Jaina temples of Godhās and Chaudharīs at Maroṭha claim to have been founded in the fourteenth and fifteenth centuries respectively. These temples have undergone repairs from time to time but still some original portion of the structure in both the temples supports the date ascribed to them. The decoration on the ceiling of the temple of Chaudharīs and the pillars of the temple of Godhās are of the type prevalent in the fourteenth century A.D.

The Jaina temples of Bhāṇḍāsara Chintāmaṇi and Neainātha of Bikaner also belong to this age. The temple of Bhāṇḍāsara was founded by a rich merchant named Bhāṇḍā. This temple is also known as Sumatinātha temple. Its shrine is round in form. It is surmounted by two storeys, each opening into four balconies and interconnected by narrow stairs. *Mandapa*, galleries and porches surround the shrine. At the top, there is the shrine with its strings and upstrings of decorative small *sikharas* and its gilded flag staff. The temple is built of yellow Jaisalmer stone. Both the motifs of Rajput and Mughal architecture are found beautifully mixed in the construction of this temple.

From the artistic point of view, the Chintāmaṇi temple is superior to that of Bhāṇḍāsara temple. It is also made of yellow Jaisalmer stone. Its construction work started in the time of Rāva Bikā but it was completed shortly after his death in 1503 A.D. Originally, the shrine and the chief *mandapa* were constructed. But thirty years later, it was enlarged by another hall and an open front porch and two small side porches. The substructure, the columns, the capitals, the domes and the *peṇt* roofs seem to have been imitated from Gujarātī temples, while the rich arabesques, floral decorations, lozenge and *basīsa* friezes panels and occasional elephant figures reveal a development which had its origin in a renaissance of medieval Hindu architecture. The meaning of the pot and the foliage capitals of the multiple type is lost and too small carved brackets rise in a quite inorganic manner from the midst of the capitals. The spire is short and heavy. When in 1583 A.D., Rājasiṁha deposited the Jaina idols recovered from Sītōhi booty in a vault in the Chintāmaṇi court, another Jaina temple of Ādinātha was built near it.

The most beautiful Jaina temple at Bikaner is the temple of Neminātha. It has a shrine surmounted by a high *sikhara*. There are elegantly carved *amalaka* and *halasa* over the *sikhara*. It has a closed *mandapa* with lateral doors and an open *ardhamandapa* accessible from three sides. It is richly decorated with various motifs. Their *sikhara* is decorated with eight beautiful strings. The entrance of the shrine is beautifully carved. The lintel is decorated with several friezes, a cornice and a set of fine half engaged niches enclosing divine images. The bottom of the door jambs is protected by *dvarapalas* attended by minor godlings. The roof is supported by brackets decorated with dancing *apsarās*. Other motifs such as scrolls, creeper spirals, the diamond lozenge and the use of four and eight petalled star flower were used for ornamentation.

**UNDERGROUND TEMPLES:** The underground temples also began to be built for the protection of the images against the iconoclastic activities of the Muslims. Such a temple was built and images were placed in it at Chāndakheṇḍī in the princely state of Kothi by Krishnādīsa, a Bagheravāla merchant, in 1689 A.D., during Aurangzeb's reign. There was a danger of its destruction, therefore, it was built in an unique form. The main temple is underground and the entrance to it is through a narrow passage. No arrangement was made for admitting light in it. Above it there is another temple but the image placed in it has not been installed according to the Sūtric injunctions. Apparently it seems to be a temple if not a shrine. But the object of its construction was to protect the underground temple from the Muslim destruction.<sup>1</sup> Such an underground portion is also found in some other Jaina temples at different places. The main aim was to place the images in them for protection from the Muslim iconoclasm if such a situation arose.

**MODERN JAINA ARCHITECTURE:** After the decline of the Mughals when law-and-order was established during British period, Jaina temples again began to appear. They were constructed mostly on the model of old Jaina temples. The features were the old dome, *sikhara*, pillars and also the other motifs for the decoration. Though the style of these new Jaina temples is rich and ornate, it has lost much of its original purity and simplicity.

1. *Koṭā Rājya Kā Itihās*, p. 210.

Besides, sometimes, too much of modernity also disfigures the latest Jaina temples. Then, there is also the crude colour washing and painting. Such temples are found in a large number in the important cities of Rajasthan such as Jaipur, Korah, Bikaner, Udaipur and Jodhpur.

## 2. JAINA ICONOGRAPHY

It is somehow difficult to determine the time when the Jainas started the practice of the worship of images. Even in the Indus Valley civilization, some images supposed to be Jaina have been discovered. But we are on the sure ground about the worship of images among the Jainas from the Nanda period onwards. The Hāthigumpha inscription of King Khātavela records that he took back from Pātaliputra the Jaina idol which was carried off by one of the Nanda kings from Kalinga.<sup>1</sup> There are two nude mutilated statues without symbols in the Patna museum. One of them possesses the polish of Mauryan age and may be attributed to the third century B.C. and the other on stylistic grounds to the second century B.C.<sup>2</sup> After that, image worship grew more and more popular and elaborate.

**GENERAL CHARACTERISTICS OF JAINA IMAGES:** The image of Jina must be skilfully prepared so that it may satisfy the artistic thirst of the devotee and should enable to imagine the infinite through a visible form. According to the traditional and śāstrik convention, the distinguishing features of a Jina figure are its long hanging arms, the *śrīnatuṣṭa* symbol, the mild form, youthful body and nudity. The other peculiarities of the Jaina iconography are serenity, dignity, calm, rhythm, proportion and restraint. Generally, all the images except the very early ones have a *Līlābhānsa* or symbol which differentiates them from each other.

**CHARACTERISTICS OF THE KUSHĀGA AND GUPTA JAINA IMAGES:** The Jaina images of the Kushāga and Gupta periods have been discovered at Mathura. The distinctive symbols are not found on the images of the Kushāga period. But in the case of the images of Pārśva, a snake canopy behind the head of the figure is noticed. This enables us to identify the Jina without any difficulty. But with regard to the other Jinas, we are in darkness unless the inscriptions help us. The *Kalpasattra* gives a list of all the

1. J.D.O.R.S., III, p. 458.

2. Ibid., Yr. 1937, pp. 130-132.

Twenty four *Likhānas* for twentyfour Jinas. In the sculpture of the Kushāṇa period, the figure of Tīrthāṅkara is not seen attended by either a Yaksha or Yakṣī. It seems that the *Likhānas* as well as the Yaksha figures remained separate for long.

When confusion as to how to distinguish one Jaina image from another having a stereotyped appearance arose, it probably became necessary to mark the images with their respective symbols. In this way, the practice of associating the *Likhānas* started in the Gupta period. Besides, the figures of the Yaksha and Yakṣī also became necessary adjuncts. Other motifs were a trilincate umbrella, a drum player surmounting it, and a pair of elephants on two sides of the umbrella and a *dharmaśakra* symbol attended by a pair of other bulls or deer form the parts of the Jaina sculpture. Evidently this type of development in the Jaina iconography is due to external influence of contemporary iconographic types.

**METAL IMAGES:** Images are made of both metal and stone. Metal images are important from the artistic point of view, and they can be preserved also for a long time. Inscriptions on them can be inscribed clearly without any difficulty. Their construction does not cost so much and hence they were made in large numbers. Their smallness of size enables the people to carry them from one place to another easily if the circumstances demand it.

The construction of the metal images may be traced to very early times in Rajasthan. From the poet Samayasundara of the early seventeenth century A.D., it is known that Chandragupta Maurya and his great grandson Samprati installed the golden images of Pārvatīnātha and Padmaprabha respectively in the Jaina temple of Ghanghūḍī. Whether we believe in this late evidence or not, we are on the sure grounds of the existence of metal images from the seventh century A.D. On one pair of the images of Rishabha-deva discovered at Vasantagadī is incised an inscription dated 687 A.D., and it is the earliest image so far known to us in Rajasthan. Along with it, many old brass images have been also found out.

In 1582 A.D., the combined efforts of Rāyasimha and of his minister Karmachandra succeeded in obtaining from Akbar no less than 1050 Jaina metal images which had been looted in 1576 A.D. during the capture of Achalgarh and the defeat of Surīnāsīmha of Sirohi by Turāsākhan. At

present they are deposited in an underground vault of the Chintāmani temple at Bikaner. Among these idols, there are a number of masterpieces in bronze, copper and brass. Some are of the ninth century while others belong to the period from eleventh to the fifteenth century A.D.

There are eleven big metal images weighing about 1440 or 1444 maunds in the Jaina temple of Chaumukhaji at Achalgarh near Abu. Each among these images weighs about 140 or 144 maunds. These images were brought from Dungarpur and installed at this place in v.s. 1566. The metal images with such a huge weight are not generally found anywhere.

**DIFFERENT TYPES OF METAL IMAGES:** In comparison with stone images, it is easy to devise varieties in metal images. The types of metal images are many; and the principal varieties are (1) Single image both in *Padmāsana* and *Khadgāsana* (ekal), (2) two images (dvīrthī), (3) three images (Trīrthī), (4) five images (*Pāñchatīthī*), (5) twenty four images of the Tīrthaṅkaras (Chaubisi), (6) Nandiśvaradvīpa, (7) Siddhapratimī, (8) Bāvanachaitiyālayapratimī, Ashtakamalikāra-pratimī etc. In the Choubisi, the main image of Tīrthaṅkara is found in the centre while the remaining Tīrthaṅkaras are found around him. Such a beautiful metal image of Choubisi is found in the temple of Chaudharsi at Jaipur. The elephants are pouring water over the main figure of the Tīrthaṅkara and below, the *aparīts* are dancing. The effigies of *Navagṛibas* are also shown. There is an image of Bāvanachaitiyālayapratimī of 1608 A.D. in the shape of a plate in the Jaina temple of Lūgakaranaji Pindya, at Jaipur. In the centre of the plate is a Nandiśvaradvīpa and in its four corners, a group of thirteen images in *Padmāsana* is displayed.

**WORSHIP OF YANTRAS:** Jainas also used to worship the *yantras* made of copper and brass. Some are square but most of them are circular. Both big and small *yantras* are used. The inscription is inscribed round the *yantra*. The installation of *yantras* from the thirteenth century onwards is known both from inscriptions as well as from the literary evidence. Even earlier than that, they might have been in vogue as known from the *pratishṭhabhāptika* of Jayasenāchārya which is said to be of the tenth century A.D.

**STONE IMAGES:** In a period between the eighth and the thirteenth century A.D., big and excellent Jaina images of stone were made. Their design and execution are perfect. The facial expressions, the graceful poses and the various moods are chiselled in an exquisite manner. And no wonder,

all these motifs are attractive and fascinating. Two very beautiful images of Neminātha of the eighth or ninth century A.D. have been discovered at Narhad. Stone images of Jaina Tīrthankaras of the tenth century A.D. found out at Naraim are of high artistic merit. One excellent image of Sahasrakūṭachaitanya with the inscription of 949 A.D. is noticed in some Jaina temples of Jaipur. It is square in form and there are one hundred and eight images in a group of twenty seven in each corner.

Stone Jaina images of the eleventh and twelfth centuries have been discovered in different parts of Rajasthan. At Bhangur in Alwar territory, there is a colossal Jaina image of twenty feet in height called Nan Guṇgi of the eleventh century A.D.<sup>1</sup> At Bahādurpur in Alwar, three life size Jaina figures standing upright and naked under a banyan tree on the Bagholi embankment have been found.<sup>2</sup> A colossal Jaina figure thirteen feet nine inches high with a canopy of two feet six inches over the head supported by two elephants stands at Pātānagara in Alwar. The whole height of the sculpture is sixteen feet three inches and its breadth is six feet.<sup>3</sup> Three colossal images of the eleventh century A.D. built by a Rājput Strādāra are found at Shergath in Kotah State where both Jainism and Brāhmaṇical religion flourished side by side.<sup>4</sup> The stone images of the twelfth and thirteenth centuries in the sitting pose are also found at Sunganer, Baghera, Māropha and in the area of Sirohi and Chitor. A sandstone sculpture of Jivantasvāmī measuring about five feet three inches in height and two feet in width discovered at Khimysar, near Nagaur is noteworthy. This sculpture represents Mahāvīra prior to the renunciation. From the dress and ornaments and the attendants below, it has been dated between the tenth and eleventh centuries.

Jaina images of the medieval period are not so fine but still some of them are important from the artistic point of view. In the Jaina temple of Adabādājī at Nāgadā, there is a seated image of Sāntinātha ten feet in height. In point of size, finish and skill of execution, the image is a marvellous one in this area and, therefore, the temple is known as Adabādājī. From the inscription on the image it is known that Sārang constructed this image in 1437 A.D. during the reign of Mahārājā of Kumbhakaranya. Two excellent

1. *History of Indian And Eastern Architecture*, p. 250.

2. *Archaeological Survey of India*, XX, p. 115.

3. *Archaeological Survey of India*, XX, 125.

4. *Koṣā Rājya Kā Itihāsa*, p. 125.

Chaubisi images of white marble decorated with *manigribhas*, Indras, *apsarās* and animals are placed in a Jaina temple of Jaipur.

**DEITIES:** Besides Tīrthaṅkaras, the Jainas worshipped several other deities such as Sarasvatī, Ambikā and Padmavatī. In order to distinguish them from the Hindu deities, they are associated with the Tīrthaṅkaras. Generally, the image of Tīrthaṅkara is found on the crown of the deity with whom she is related. In their execution, the śāstrik conventions have been observed but the art has not been sacrificed. It reveals highly artistic skill, balance, pose, proportion and expression.

There are three varieties of the image of Sarasvatī such as (1) two armed (2) four armed and multi-armed varieties. The chief distinguishing features are the book and the vehicle swan which is sometimes replaced by a peacock. One beautiful metal image of Sarasvatī probably of the seventh or eighth century A.D. found in a Jaina temple of Pindavāḍī in Sirohi State stands on a lotus and holds a book in her left hand and lotus in her right hand.<sup>1</sup> A beautiful black stone image of Sarasvatī brought from Arthūpa in Banswara state is now preserved in the Rajputana Museum. It has four hands holding the *rīṣṭa* and the book in her two left hands and rosary and lotus in the two right hands. The *mukuta* of the goddess is surmounted by a small figure of Jina. A Jaina image of Sarasvatī dated 1045 A.D. discovered at Naraina is also important from the artistic point of view. There is an image of Sarasvatī of the thirteenth century A.D. in the temple of Mahāvīra at Ajhārī and also in the temple of Bābājl at Ajmer. A small marble image of this goddess at Achhalgarh holds *rīṣṭa* and the book in the two upper hands and the rosary and *kuṇḍalā* in the two lower ones. Its mutilated sculpture at Bayānī seems to have held the same four objects but is riding a peacock. The beautiful figure of Sarasvatī found at Pallu in the Bikaner state is an excellent specimen of medieval Indian sculpture. It is of white polished marble and is in a benevolent mood. It has four hands.

The deity of Ambikā is also worshipped among the Jainas. Her vehicle is the lion and seems to be associated with the first Tīrthaṅkara Ādinātha. The goddess is seen holding a child in her arms. There is a brass image of Ambikā of the tenth century A.D. in a Jaina temple of Sadri.

1. PRAS., wo., 1906-08, p. 46.

She is holding a child in her left arm while there is a *amalambū* in right arm. Besides at Morkhānā in the Sūṣṭot temple, a mighty image of Devi of the twelfth century A.D. is sitting on a lion. From an iconographic point of view, it is closely related to the Jaina images of Ambikā. It is also a masterpiece of sculpture. The stone images of Ambikā of the twelfth century A.D. are preserved in the Jaina temple of Bagherū. The three Jaina images of this goddess seated on lion placed in the Jaina temple of Naraina are remarkable from the artistic point of view. One beautiful metal image of Ambikā of the fourteenth century A.D. is in the temple of Lūṇakarapāṇī at Jaipur. It is sitting on a lion holding a child in her arms.

Padmāvatī seems to be associated with Pārśvanātha because very often, she is found along with him. The stone images of Padmāvatī of the twelfth century A.D. are found at Bagherū. One such metal image of 1394 A.D. in the temple of Siramaurīyā at Jaipur is holding a child in each of her hands. Above it, there is also the figure of Pārśvanātha. A beautiful stone image of Padmāvatī in the temple of Lūṇakarapāṇī Pāṇḍyā, Jaipur, is in a peaceful posture holding four objects in the four hands.

Besides, the images of other female deities are found at several places in Rajasthan. There is a stone image of Brāhmaṇī in the Jaina temple of Mahāvīra at Bagherū. A deity sitting on a buffalo is preserved in the Jaina temple of Lūṇakarapāṇī Pāṇḍyā at Jaipur. It holds a sword, a bow, an arrow and an axe in her four left hands and *śankha*, *chakra* and two other objects in her four right hands. This is evidently the influence of Tantrism and as such the deity is clearly the form of Mahiṣhūsumardini.

Statues of the mothers of the Tīrthaṅkaras are also found in Rajasthan. An image of Marudevi in the temple of Rishabha was erected in 1497 A.D. during the reign of Devakatapa at Jaisalmer. Another such image of Marudevi seated on an elephant in the temple of Rishabhadeva is found at Dhūleva in Udaipur.

Among the male deities besides the Tīrthaṅkaras, the Yakshas are important. An image of a male deity of the eighteenth century A.D. riding a pigeon and holding an axe in the left hand and a garland in the right hand is found in the Jaina temple of Lūṇakarapāṇī Pāṇḍyā at Jaipur. There are bangles in his arms and ear-rings in his ears. On the head, there is a coronet. Another

male deity riding an elephant with folded hands of the same period is also found in the above temple. These images are evidently Yakshas.

**STATUES OF ĀCHĀRYAS:** Not only the *pratukṣis* but even the statues of the famous Āchāryas are seen in the Jaina temples, and they are worshipped by the devotees. The statues of the Āchāryas Jinaratnasūti, Jinavardhanasūti and Dronāchārya of 1429 A.D. and Jinaratnāśūti and Jinavardhanasūti of 1412 A.D. are found at Delavāḍī in Mewat. One such image of Jinakuśalasūti of the fourteenth century A.D. is found at Mālapurī in Jaipur division. The image of Vijayasīgarasūti of 1699 A.D. is noticed at Dhuleva in Udaipur state. Such images of the Āchāryas are also found in the temple of Ābu. There is nothing artistic about these statues, and they do not resemble the person they claim to represent.

**IMAGES OF THE DONORS AND PATRONS:** The images of the goddesses as also of the Āchāryas were used for worship, but those of the donors were meant only to preserve their memory. In the temple of Ādinātha at Ābu, there is a figure of Vimala riding a horse. On each of the ten statues of elephants was seated a figure in a rich *hundi* behind the driver. They represented Vimala and his family in procession to the temple. But unfortunately, the figures have been destroyed by the Muslim invaders. The images of Vastupāla and Tejapāla, the builders of the temple, are also found in Lūṇavasahī temple.

**HINDU GODS AND GODDESSES:** Even the images of Hindu gods and goddesses find place in Jaina temples. This shows the liberality and the spirit of toleration and catholicity of Jainism. The Hindu gods such as Rāma, Kṛishṇa, Hanumān, Siva, Gaṇeśa and Bhairava and the goddesses like Sītā, Lakshmī, Durgā etc. were adopted by the Jainas and respected by them as subordinate or secondary deities. This is the reason why Jainism has survived and continued to be popular among the non-Jainas.

**INSTALLATION CEREMONY OF IMAGES:** The installation ceremony of images is always a grand and impressive function among the Jainas. People from different places assemble at the place where it is performed. The ceremony is performed by a rich person through some Āchārya, and it lasts for about five or six days. Often it is one image that is installed, but sometimes many images are consecrated simultaneously by the same

Āchārya and donor; and then, they are distributed to several centres. This is done to curtail unnecessary expenses and also to make the ceremony magnificent and festive.

It is generally seen that in case of the early images, the inscription which is found on the pedestal is a short one. It simply mentions the names of the donor and the Āchāryas through whom it is consecrated. But on most of the images of the later times, we find a long genealogy of the Āchāryas and the donors mentioning their castes and Gotras. Such long inscriptions on the images are very useful in reconstructing the political, social and religious history of the region.

### 3. JAINA PLASTIC ART

The question of Jaina plastic art in very early times does not arise at all because no Jaina temples of very early date are in existence. Even those which have survived underwent repairs from time to time. It is for this reason that just a few specimens only are found belonging to the early period. These may be classified into three heads. (1) Decorations, (2) Decorative statues, (3) Narrative illustrations.

(1) DECORATIONS: The decorative patterns include scrolls, figures of animals, flowers, trees and intertwined human figures. These patterns were generally used for the ornamentation of doors, pillars and ceilings. In the temple of Vimala Vasahi at Abu, the *Kalparijaka* has been beautifully carved on the ceiling of the *mandapa*. This aspect of Jaina art has no peculiarity of its own, and it is found elsewhere too.

(2) DECORATIVE STATUES: Statues serving as decorative purposes are also found in Rajasthan. At Ghariyāla in Marwar, there is a niche, the left half of which is engraved with an inscription and the right sculptured into the figure of a goddess seated on a lion. The carving of this figure is fine and undoubtedly old. It is after this goddess that the niche is named *Mitijī kī sāla*. The goddess is not a Hindu but a Jaina deity as the inscription tells us that the temple was dedicated to a Jina. This figure is most probably Ambikā.<sup>1</sup> The statue seems to be only decorative, and it is not worshipped.

1. PRAS., xc., 1906-07, p. 34.

At Varwan in Sirohi state, in the temple of Mahāvīra, there is a beautifully sculptured image of Kubera quite similar to the one we generally find in Brahmanical temples. The pillared corridor to the east of *Sabbamandapa* of this temple also contains a sculptured ceiling panel. The central figure of this slab is Gajalakshmi with elephants pouring water on her.<sup>1</sup>

At Ghāterāv in Marwar, the most interesting sculpture is the group of figures which decorate the plinth of the open porch of the shrine. In the centre are busts each with long ear-lobes and heavy ear-rings. In front of the busts is a large water pot supported by two dwarfs.<sup>2</sup> These busts probably represent the individuals who built the temple. But this is a mere guess.

In the corridor behind the main shrine of the Mahāvīra temple at Ajhārā in Sirohi state, there is a broken sculpture representing the *Nandiśvaradvipa*.<sup>3</sup> The sculptures of Nandiśvaradvipa are also found in Jaina temples at Rupanagar,<sup>4</sup> near Kishangarh and at Nāgā<sup>5</sup> in Bari district. All these are decorative motifs.

In the Chaturmukha temple at Ranpur, there is a sculpture of Sammedaśikhara in the large subsidiary shrine towards the north-west of the main shrine. Just opposite to it, there is another, an *Aśīspada*, but left in an unfinished condition. Just outside the former but on its proper right is a slab representing the sacred hills of Gimar and Satruñjaya. In the *nātāmandapa* on the north stands a sculpture of Sahasrakūṭa.<sup>6</sup>

The temple of Padmāvatī at Nāgdī contains an interesting sculpture in the sanctum. There is a figure of Jina, having a halo behind, in an attitude of meditation in the centre of the slab. Two canonical capped chaurī bearers, one on each side with *gandharbas* and *devas* are represented as flying in air. The sides and the top are divided into a number of small niches with the remaining Tīrthaṅkaras. To the right of the central figure is Indra seated on an elephant and to its left is the goddess Ambikā. The front part of the slab under the central figure is divided into three parts. The side ones are occupied by lions and the middle contains a *chakra* supported by two deer.<sup>7</sup> This sculpture is clearly a decorative piece on which much art and skill

1. PBAS., vol. 1910-17, p. 71. 2. Ibid., 1907-08, p. 69. 3. Ibid., 1905-06, p. 40.

4. Ibid., 1910-11, p. 42.

5. ASI An Report, 1907-08, p. 213.

6. Ibid., 1907-08, p. 49.

7. PRAS., vol. 1904-05, p. 61.

have been lavished for achieving a beautiful effect. It is not meant for worship.

In the Jaina temple of Kheda, two Jain sculptures have been fixed on the wall, each representing a Tirthākara with Chauri bearers. One of these is seated on a lion throne and the other on a lotus throne with the elephants standing on the two full blown lotuses.<sup>1</sup>

In an old Jaina temple of eighth century A.D. at Châtsu, there is one sculpture built into the left jam of the door of the old shrine. It represents two antique looking human figures standing under a double topped umbrella. Besides a Jaina *Chattri* built of beautiful white marble pillars is also found. The effigies carved on it are representations of the various pontiffs of the Digambara Sect.

There is a temple of Mahâvira at Sevâdi in Marwar. The figures on the outside walls of the sanctum are not profuse but are artistically carved and cannot be later than the tenth century A.D. On the south, there are three figures. The first is a Nâga female with ear lobes perforated and bearing earrings. She holds a shield in the left hand, and there is a broken scimitar in the right hand. Her head is canopied with the hood of the snake coils of which come down to her left foot. The second figure, wearing a crown, a necklace and a waist band, stands in the attitude of Kâyotsarga in a niche decorated with side plasters. The tops of it are surmounted by two seated Jinas. The third figure is of the naked Kshetrapâla holding the club in the one hand and snake in the upraised hand. On the North side also, there are three figures. The central figure is in a niche exactly in the same position as in the south. Of the remaining two, one is a female figure holding the discus in the right hand while the left hand is broken off. Under her right foot is her *râksha*, a man. Her ears are perforated and she wears earrings. The other figure is of the standing Bramhâ holding a rosary in the right hand, while in the left hand, there is a *Kamandalu*. He has a beard and wears Khadîvas or wooden sandals. In the closed hall, there is a figure which appears to be of some Jâlca teacher. He is sitting on a throne with his right foot on a small stool. He is being shampooed apparently by his disciple who has a beard. There is a *pothâ* stand behind him and another disciple is spreading a scroll of paper. The third disciple is holding

1. PRAS., wo., 1911-12, p. 50.

his uphauor besom. There are a couch and a water jug before him. The besom is also noticed on the back of the teacher's left shoulder. A band of cloth has been also used to support him in his posture. There is a manuscript in his left hand, while his right hand is half open near his chest. His neck is adorned by a close fitting tight necklace. Besides, there is also the figure of Sarasvatī in the front corridor.

The beautiful figures of the deities such as Sarasvatī and Ambikā are found carved in the Jaina temples of Abu. There is a beautiful figure of the goddess Sarasvatī showing the four symbols such as *vina*, book, rosary and the lotus in her four hands preserved in an architrave panel sculpture in the famous Vimla Vasahi temple. In this same temple, a beautiful sculpture preserving a sixteen armed form of the great goddess of learning on the ceiling is noticed. She is attended by a dancing male figure on each side. The goddess sits in *bhadrasana* showing the lotus, conch, and the *parads* in the tight hands and the lotus, the book and the *kamandalū* in the three left ones. All other hands along with the symbols are mutilated beyond recognition. The figure of the swan can however be seen on the pedestal. On a pillar in the temple built by Tejapāla, there is a figure of Sarasvatī seated in *bhadrasana* and showing the same symbols with the difference that the book in the left hand is replaced by a *kamandalū*.

There is a figure of twenty armed Ambikā preserved on the ceiling of famous temple of Vimlaśāha. Ambikā in *lalitasana* is sitting on the lion. She shows the *khadga*, the *takti*, the snake, the mace, the shield, the axe, the *kamandalū*, the *abhras* and the *vrada mandas*. The rest of the symbols cannot be identified, because they are partly or wholly broken. The goddess wears a crown, earrings, necklaces, garland, *mehbolz*, bracelets, anklets, lower garment and a scarf.

(3) NARRATIVE ILLUSTRATIONS: The episodes and narrations beautifully engraved decorate many Jaina temples. At Kolar in Sirohi state, there is the sculptured makarā lintel on the central bay of the pillared corridor adjoining the *sabbimandapa* on the side of the entrance door of the temple. On this architrave is carved in high relief the pictorial representation of a legend probably from the life of a Jaina Tirthankara. On the left corner of the sculpture is represented a queen reclining on a canopied couch. Then follow in succession from left to right the following fourteen objects

elephant, bull, horse, an unintelligible symbol, the Sun and Moon, Kuśa, Kalāśa, walled town, river, temple, Sahasriliṅga and lastly *ratha*. The connection between these fourteen objects and the sleeping queen is elucidated by the following lines in Nāgari characters of the twelfth century engraved in the left corner of the sculpture 'Mahārājā Uśalādevī Chaturadāsa Svapnāni paśyati' which means Mahārājā Uśalādevī sees fourteen dreams.

At Kālandasi in Sirohi state, there is placed a sculptured panel representing in high relief a worshipper in the act of feeding a pigeon in the main shrine of the Jaina temple of Mahāvira. It seems probably a representation of a man in charitable pose expressing kindness.

In the Jaina temples of Abu, the ceiling and the surfaces are sculptured with innumerable incidents from the various epics such as the *Ramayana*, the *Mahābhārata* etc. The scene of the birth of Krishṇa and his various activities have been skilfully sculptured. In the sculptures, the incidents are drawn from the stories in the *Śatruñgiṇibhāṣya* as shown by the names of heroes and other persons being engraved beneath them. In the *ratnagandha* of the temple of Vimala, the scenes of the battle between Bharata and Bāhubali and the marriage party of Neminātha have been artistically sculptured. The incidents in the previous lives of the Tīrthaṅkaras have been excellently illustrated by the sculptures in the temple of Abu. There are numerous sculptured panels of this type in the Jaina temples all over Rajasthan.

#### 4. JAINA PAINTING

Rajasthan and Gujarat once abounded in paintings; but time, weather, the destructibility of the material used and the fanaticism of the Muslims are responsible for the disappearance of a large portion of them. However, a considerable number of paintings have escaped destruction. The credit of preservation of these articles goes to the Sāstrabhāṇḍaras of the Jainas.

FOUNDATION OF THE WESTERN SCHOOL, SRINGADHARA: Śringadhara, an artist from Marwar, laid the foundation of the Western school in the seventh century A.D. Its traditions travelled even to Nepal and Kashmir. According to the testimony of Tārānātha, the earliest school of Nepal

resembled the Western old school. In Kashmir also, there were its followers.<sup>1</sup> No painting of so early times from Marwar or Western India has survived so that its distinguishing features could be determined. But if the sculpture is the index of the art conventions of those times, the angularity in the treatment of human figures may be taken as the distinguishing feature of the Western Indian art at that time.

The Jaina miniatures may be divided into four classes on the basis of the material: (1) The illustrated palm manuscripts executed from the thirteenth century to the fifteenth century A.D. (2) Jaina miniatures in the paper period. (3) Cloth paintings. (4) Wooden covers.

**THE ILLUSTRATED PALM-LEAF MANUSCRIPTS:** There are several palm-leaf manuscripts found in the *Sāstra bhāṇḍāras* of Rajasthan. Some of them are illustrated and give us some ideas of Jaina paintings in early times. There are six *chitrapāṭikās*<sup>2</sup> in which the nine previous lives of Neminātha and Rājamati have been depicted. In the first picture, the two previous lives of Neminātha namely Dhāra and Dhāṇavati and Sandharma have been represented. As Sandharma has connection with the heaven, the *dāruvīmānas* have also been depicted. In the second picture, the next three previous lives of Chitrugati and Vijayavega, Mihendrā Devaloka and the king Aparājita and his queen Pṛitimatī have been illustrated. In the third picture, the sixth, seventh and eighth *bhāus* of heaven, Sankharāja and Yaśomati and Aparājita have been well represented. In the fourth *chitrapāṭikā*, the pregnant wife of the king Samudravijaya and four of the fourteen dreams she saw, have been depicted. The fifth *chitrapāṭikā* contains the picture of the remaining dreams and birth of Neminātha. The sixth picture is concerned with the incidents from his birth ceremony to his initiation. At the time of birth, Harinēga carries Bhagavān on mountain Meru where the birth ceremony is celebrated. While going for the marriage, Neminātha feels moved at the sight of the animals to be killed for the marriage feast. He than at once turns a monk. Indra is standing with the clothes for Neminātha.

Nineteen *Chitrapāṭikās*,<sup>3</sup> which illustrate the incidents of the life of Pārvanātha, are, namely, (1) Pregnancy of his mother Vāmī who sees the fourteen dreams, (2) Inquiry about their result, (3) Birth of Pārvanātha,

1. IA., IV, p. 102.

2. *Jaimūlāraṇī Chitra Saṃgriddhi*, pictures from 4 to 9.

3. *Jaimūlāraṇī Chitra Saṃgriddhi*, pictures from 11 to 29.

(4) Carrying of Pārśva by Harinēga on mountain Meru, (5) Birth ceremony of Pārśva on Meru, (7) Lagna of Bhugavān, (8) Marriage of Pārśva, (9) Pārśva in the inner apartment, (10) Pārśva on horse back going to an ascetic, (11) five kinds of fire penances (*Pātīchāgi Tāpasyā*) of Kāraṇha and the restoration of the serpent, (12) Sāmivatsarikadāna, (13) Starting after giving up the worldly life, (14) Rooting out the hair for the initiation and the standing of Devadūshya with clothes, (15) A pupil with a book of palm-leaves studying with the teacher, (16) Jalopasarga of Kāraṇha on Bhugavān Pārśva, (17 & 18) Enlightenment of Pārśva and his speech to the people on the eve of Samavasarana, and (19) Nirvāṇa of Pārśva.

There are three *chitrapattikās*<sup>1</sup> concerning the life of Mahāvīra. In the first picture, Trīśalā sees the fourteen dreams and speaks about them to Siddhārtha. The expectation of Trīśalā about the pregnancy and the birth of Mahāvīra are depicted in the second picture. In the third document, the carrying of Mahāvīra by Harinēga on mount Meru for the purpose of performing the birth ceremony is shown.

There are also other *chitrapattikās* of this period which depict the scenes of natural beauties like a tank full of water, lotus flowers growing in it, swans and crocodiles in it and the youthful girls playing with the water of the tank. There is also the scene of the forest in which the rhinoceros and the jaraf have been depicted. One document is decorated with beautiful flowers. Another is decorated with the symbol of the Sun.<sup>2</sup>

Besides, other copies of the illustrated manuscripts are also known. The museum of the Fine Arts, Boston, possesses the *Śrāvakapratikramayānachūryā* which has come down from a place near Udaipur.<sup>3</sup> It contains six pictures and is dated 1260 A.D. There is also an illustrated copy of the *Kalpasūtra* in the collection of Phūla Chanda of Phalodhi.<sup>4</sup> The illustrated copies of the *Kalpasūtra* and the *Kālaka-Kathā* of the fourteenth century A.D. got from Marwar are in the collection of Sāśbhāi Nawāb.<sup>5</sup>

After an examination of the miniatures of the first group, it seems that the subject of painting was confined to the representation of the Tīrthaṅkaras, gods, goddesses and monks. In these miniatures, the Western

1. *Jainalamerani Chitrā Sampriddhi*, from 30 to 52.

2. Ibid., pictures from 1 to 3.

3. NORMAN BROWN, *Story of Kālaka*, p. 18.

4. *Pavitrakalpasūtra* (Nivedāna), p. 4.

5. Ibid., p. 17.

Indian technique has crystallized itself. The drawing is angular, the physical peculiarities such as the pointed nose, chin and the eyes protruding in space appear; and there is no attempt at modelling in colours.

The Western Indian art is fundamentally linear and, therefore, these miniatures of the first group lack depth and appear flat. In certain cases crude modelling is also noticed by thickening the outline of certain parts of the figure or by the application of slight washes. The miniatures have a restricted colour scheme consisting of vermillion, yellow blue, white and rarely green. The back ground is generally brickled close to vermillion.

**MINIATURES IN THE PAPER PERIOD:** The use of the paper as a writing and painting material started on a considerable scale from about the fourteenth century A.D. As a result of it, technical process in painting also underwent changes. Large spaces also meant the bigger composition and greater representation of details. Finer border decorations also began to be introduced in the paper period. There came a radical change in the choice of colours. Generally, gold took the place of yellow. Gold and silver inks were used for writing. Ultramarine blue began to be used for covering the entire ground.

Various illustrated copies of manuscripts are also known. There is an illustrated copy of *Kalakarabhi* of v.s. 1473 in the collection of Phula-chanda of Phododi. Another illustrated copy of the *Kalpasutra* written in v.s. 1525 at Yavanapura in Rajasthan in golden ink is in the possession of Muni Hansa Vijaya of Baroda. It has eight beautiful pictures and 74 borders.

In the *Sisirabhaṇḍāra* of Terāpanthis at Jaipur, there is an illustrated copy of the *Ādipuruṣa* of the great poet Pushpadanta in Apabhraṇṭa, written in 1540 A.D. The artist Harinatha was of a Kāyastha community. There are 344 pages having about 515 pictures. On one side of the leaf, a brief explanation of the picture is given in order to make it intelligible.

The important incidents such as the prayer of Srepika to Mahāvīra, seeing of sixteen dreams by the mother of Tīrthaṅkara Ādinātha and the birth of Ādinātha, dance of Indras and *apsarās*, the marriage of Ādinātha, his coronation ceremony, his instructions to his daughters, his penances, his enlightenment, the campaign of Bharata, the duel between Bharata and Bhāhubali, the fight between Megheśvara and Arkaśīti and the marriage of Sulochanā, the daughter of Arkaśīti with Megheśvara have been realistically

and beautifully illustrated. Besides, these pictures throw considerable light on the social and cultural condition of the medieval period of Indian history.

The paintings do not indicate that Hindu society in Rajasthan had been influenced much by the impact of the Muslim culture. The *purd़ा* system had not come into existence. Women wore coloured and printed *sari*. There were various ways of wearing it. Some women are shown wearing close fitted trousers also. They moved freely in the society. They have been depicted participating along with men in social activities such as music, dance and worship. The main musical instruments were the drum, trumpets and *jhals*. The various poses of dancing also have been depicted. Men wore the *dhotis* in different ways. The *dhoti* was thrown on the back. Some men have been illustrated wearing long coats and close fitted trousers. On the head, the *pagdi* is invariably there. That women used to wear many ornaments is clear from the pictures. The ornaments of women were of various types such as necklaces, earrings, *kusalas*, bangles and *chudit*.

The march of armies and battles have been beautifully and realistically displayed. The army consisted of cavalry, infantry, elephants and chariots. The chief weapons used in battles were swords, bows, arrows etc. The soldier is shown wearing a hat on the head and a long coat and trousers. This was not a Muslim custom. It had come down from the time of the Sakas and the Hūgas.

The scenes of natural beauties have been illustrated with great success. Kailāsa mountain and other hills and flowing water of the Ganges have been described. Fishes, tortoises and other animals are exhibited in the water of the river. Pictures of green plants and trees are drawn beautifully.

On the religious side, scenes of Devaloka, Indrasabhā and dancing of the *apsarā* have been ostentatiously shown. The dreadful and horrible scenes of the hell have also been illustrated. There are the pictures of the temples, shrines and the images of the Tirthankaras. Monks and nuns have been noticed preaching the doctrines of Jainism.

The *Yasodharacharitra* remained a popular book among the Jainas. Its several illustrated copies have been discovered. In the Sāstrabhandhāra of Pt. Lānakarapa Pāṇḍyā at Jaipur, the illustrated manuscript of *Yasodharacharitra* of 1731 A.D. is noteworthy. It contains about 35 pictures which are all artistic and beautiful. Another illustrated copy of the *Yasodharacharitra*,

which contains 27 pictures, is available in the Jaina temple of Pāpodi at Jaipur. It was originally prepared in 1706 A.D. at Rājanagara in Ahmedabad. Three illustrated copies of this manuscript have been also preserved at Mojamābūd in Jaipur district. The first containing 65 pictures is incomplete. The second copy of 74 pictures is prepared during the reign of Mahārājā Mānasimha of Amber. The third copy was made by Sāha Sāntava for presentation to Achārya Kshamāchandra during the reign of Mahārājā Mānasimha in 1561 A.D. It possesses 75 pictures. An illustrated copy of this manuscript containing 73 pictures is found in Sri Ailaka Pannālāla Digambara Jaina Sarasvati Bhavana of Beawar. Originally it was written at Rājapura in Ahmedabad in 1712 A.D.

These pictures of the various illustrated copies of *Yasodharitaritarita* throw a flood of light on the religious and social conditions of that period. There are the portraits of monks and nuns. Monks are naked but nuns are wearing white *sāri*. The monks going in procession have been also illustrated. Their devotees are shown presenting alms to them. The practice of the slaughter of animals before the temple of Devī has been described. A royal procession with soldiers and officials has been also depicted. The merry making of the king in the inner apartment has been well spread out. The pictures of the various animals such as snakes, dogs, peacocks, fishes, goats and crocodiles have been realistically executed. Trees with leaves and branches have been beautifully represented.

The three copies of the manuscripts namely the *Rishimūḍalapūjī*, *Ashvabuñja-yamalī* and *Nirvānamūḍalapūjī* in covers artistically designed and embroidered have been found in a Jaina temple at Jaipur. These are remarkable for the border decorations representing various kinds of floral designs, geometrical patterns and lozenzes. Beautiful illustrations of carpets have been also given.

There is a copy of the *Sathgrabinīśatra* of the eighteenth century A.D. in Jabanera Jaina temple of Jaipur. This manuscript is bound by a cloth embroidered with lead beads illustrating the 16 objects of the dream seen by the mother of the Tīrthaṅkara. It contains nineteen beautiful pictures. In the first picture, the *patala* of the *Śravas* and the *rimānas* in them have been depicted. In the second figure, the universe has been compared to Lokapurusha. There is a Nandiśvaradvīpa in the third picture. In the fourth plate, there are

the pictures of the Tirthankaras. The seven Grahas have been depicted in the fifth picture. In the sixth picture, the dreadful horrors of the hell have been shown. In the seventh plate, the army of the Indra has been illustrated. In the eighth picture, there are the eight different figures of the Yakshas. Besides the pictorial stories of the Jambūdvīpa, Lavapāsāmoda, Indrasabha, birth ceremony of Indra, the condition of man at the time of intense thirst, hunger and Viraha and the Vīmaṇas of heaven have been beautifully unfolded. The *Shatleśas* have been compared with the mango tree. According to the Jaina scriptures, there are the six complexions of the worldly soul as Kṛishṇa, Nila, Kāpota, Padma, Sukla and Pīta. The Kṛishṇa leśyā has been explained by felling down the whole mango tree for eating mangoes, while the Saklaleśyā has been illustrated by eating only the fallen mangoes of the tree.

There is also an illustrated copy of the manuscript namely *Traibokyanāmadipaka* of the eighteenth century A.D. found in a Jaina temple at Jaipur. It contains about ten pictures. In the first picture, Madhyaloka has been illustrated from which Trasajivas do not extricate themselves. In the second picture, there is a shrine between Mānasimbha and Dhvija. Besides, there are the pictures such as the Sabbhāmanḍapa, Jambūdvīpa, Kuṇḍaladvīpa, Nandīśvaradvīpa with the four mountains in the four directions, Mānu-shottatagiti in Pushkaradvīpa and Sumeruparvata with the forests situated in Videha. Jambūvijiksha grown in Jambūdvīpa and the Tirthankara seated on the lotus flower have been shown.

Besides, there are other illustrated manuscripts relating to magical beliefs in the temple of Lüpakaranaji Pāṇḍyā. The pictures of Jvalāmālinī, Bhairava, Padmāvatī and Mahāmṛityuñjayayantra etc. are noteworthy. Some portraits are of Padmaprabha, Kālikādevī, Narasiṁhāvatāra, Padmāvatī and Ganeśa on the papers of about two hundred years or three hundred years old. Among them, there are pictures of the *yantras* like Kalikuṇḍapūrśvayanyantra, Suryapratāpayantra, Tijāpauhūtayantra, Vajrapuñjarayantra, Chintuḥashṭiyo-giniyantra etc. Such pictures are also available in Śri Ailaka Pannūlīha Digambara Jaina Sarasvati Bhavana at Beawar and Jhālrapatan.

There are three illustrated copies of manuscripts such as *Gommastaara* of 1677 A.D., *Kālokāmbāryukathā* and *Gita* in the Sāstrabhaṇḍāra of Nagaur. An illustrated copy of the *Tritokṣīra* of the eighteenth century A.D. is found in the Sāstrabhaṇḍāra of Mahāvīraji. The beautifully illustrated copy of the

*Bhaktitmarastotra* of the nineteenth century A.D. is preserved in the Sāstra-bhāndāra of Badāmandirā at Jaipur.

**VIJNĀPTIPATRAS:** These are the letters of invitation sent to the Jaina Achāryas requesting them to stay with a Jaina Saṅgha or community of a particular locality during the next *Chāturmāsa*. These letters were also meant to atoms for the acts of commission and omission of the members of a Saṅgha and to convey their good wishes for the whole humanity. They usually give in a pictorial form the description of the locality from which they are sent. The pictures are also useful for the history of the art of painting. They also throw a great deal of light on the social and religious conditions.

One such letter was issued from Sirhi to Patan in North Gujarat in 1725 A.D. to invite Muni Vijayakshamā Sūri.<sup>1</sup> It is about 24 feet and 4 inches in length and 10 inches in breadth. The pictures cover a space of some 15 feet and 8 inches. Such a letter was also issued from Jodhpur in 1791 A.D. to the Śripūjya Vijayajinendra who was staying at Dabhoi in Gujarat.<sup>2</sup> It is 25 feet and 3½ inches long and 8½ inches wide. Vijayasiniha is mentioned as the ruler of Jodhpur in it. There is another illustrated Vijnāptipattra measuring about 36 feet and 6 inches by 11 inches sent from Jodhpur in 1835 A.D. to Vijayadevasūti who was residing at Surat.<sup>3</sup> Another letter was issued from Udaipur in the time of Bhīmasimha who ruled from 1767 A.D. to 1828 A.D. In 1744 A.D. during the reign of Mahārāja Jorāvarasimha, a Vijnāptipattra was issued from Bikaner to Achārya Jinabhaktasūri staying at Radhanapura. It is 9 feet and 7 inches in length and 9 inches in breadth.<sup>4</sup> The Vijnāptipattra prepared at Jaipur is not dated, but it belongs to about v.s. 1930. It was sent from Ajimaganja to Muni Ratnavijaya at Gwalior. It is beautiful from an artistic point of view. It is 19 feet in length and 11½ inches in breadth. Buildings, markets, streets, forts and cross-roads of Jaipur have been depicted in it.<sup>5</sup> Similar invitation letter was sent from Bikaner in v.s. 1898 to Jinasauhbhāgyasūti of Kharatura Gachchiba. It is 97 feet by 11 inches. It gives a plan of the situation of markets, forts and important buildings of Bikaner in that year.<sup>6</sup>

In the pictures of the Vijnāptipatras, we generally find the representation of *māgadikalatā*, the female musicians playing on the musical

1. *Ancient Vijnāptipatras*, p. 45.

2. Ibid., p. 48.

3. Ibid., p. 57.

4. Ibid., 5. RB., III, No. 3-4.

6. *Ayatikā*, I, p. 57.

7. RB., I, p. 28.

instruments, the sleeping mother of a Tirthankara and seeing the fourteen dreams. Besides, there is generally the description of the locality in the pictorial form such as Jaina temples, portraits of monks, nuns and kings, the monk imparting instructions to laymen in the Jaina temples, panels of bazar scene with various shops on its sides, banias, tailors, physicians in their shops and the fortifications of the town. The Brahmanical temples of Vishnu and Siva are also pictured.

(3) PAINTINGS ON CLOTH: From the ancient literature, it is clear that the cloth was used for paintings in ancient India. But we do not find such a type of paintings before the fourteenth century A.D. This may be due to the perishable nature of the cloth and the wanton destruction of the artistic pieces caused by the Muslims.

The earliest in date may be the Chintamani Yantra measuring 19½ inches in length and 17½ inches in breadth. It is in Nāhaṇa Kalī Bhavana at Bikaner. There is a portrait of Tāraprabhūchārya drawn on a cloth. It was perhaps painted during his life time. In it, Pārvatī has been shown on *sukhāsana* placed within the concentric magical circles and attended by Dharaṇendra and Padmavati, the Chauri bearers. On the top left is Pārvya Yaksha and on the top right, is the goddess Vairotyā. In between these two are a couple of Gandharvas. On the lower right and the left are Tāraprabhūchārya with two disciples and two more disciples respectively. There are the two Chauri bearers outside the circle.

We find artistic pieces on cloth of the eighteenth and nineteenth centuries representing the scenes of Nandīvaraadvipa, Jambūdvipa, Samavasaraṇa and the places of the pilgrimage such as Satruñjaya, Sammedsikham etc. At these places of pilgrimage, temples have been shown; and in their sanctums are placed the images of the Tirthankaras attended by a host of gods and goddesses, musicians and Chauri bearers etc. Pilgrims have been shown ascending the hill, resting, dancing, worshipping or hearing religious discourses of their preceptors.

(4) PAINTED WOODEN COVERS: Wooden covers were also used for painting in the past but only a few have survived the ravages of time. About ten or twelve such wooden covers of books have been discovered in the famous Jhānabhanḍāras at Jaisalmer. But only two of them are of special importance and deserve some description.

The oldest cover<sup>1</sup> of them is 26 inches in length and 3 inches in breadth. Some details have been worn out from one corner of it. In the centre of the cover is a Jaina temple with a Jaina image. In the right compartment, there are two worshippers standing with folded hands; and the two female dancers are bending their bodies in various ways. In the left compartment, there are three worshippers standing with folded hands and a Kinnar is flying in the sky at the top. On the sides of these compartments are the rosettes framed by decorative floral bands. Then there are represented the scenes of the discussion hall of Jinadattasūri. On the left side, there seems to be Jinadattasūri clad in a white robe seated on the chair known to us from the inscription. Before him is seated a Jaina monk whom the inscription calls Jinarakshita. Two laymen on the cushions are hearing the discourse of the Āchārya. Behind Jinadatta, there are shown a layman and two women. In front of the Muni is placed Sthāpanāchārya inscribed with the word Mahāvīra. In the discussion hall on the right the Āchārya is noticed sitting in the same pose discussing with Sri Guṇachandrāchārya. Behind him are seated a Jaina monk and a layman.

From a close examination, one can conclude that the cover perhaps belonged to some personal palm-leaf manuscript of Āchārya Jinadatta presented to him by some rich disciple. It is possible that men and women represented on the cover were the members of the family of a layman who presented the manuscripts.

"This painted wooden cover is of great importance as it is the earliest of its kind, and its painting forms a connecting link as it were between the later paintings at Ellora and the full fledged Western Indian School. In the early palm leaf miniatures, the poses of the figures are restricted; but from this panel, it is evident that the artists were quite capable of depicting the intricate dance poses."<sup>2</sup>

Another wooden cover illustrates the historical incident of the defeat of Kumudachandra by Devasūri in the religious discussion in the royal court of Siddharūpa Jayasiṅha in 1124 A.D. It is quite possible that this painted wooden cover was prepared within four or five years of the great

1. *Bhāratīya Viṣyā*, III, pp. 233-235.

2. *Jaina Miniature Paintings from Western India*, p. 58.

discussion when the incidents were still fresh in memory. If this estimation is correct, the date of the painted cover should fall near about 1130 A.D.<sup>1</sup>

On the obverse of the cover, there is a temple at Åśāpalli. In it, there is a preaching hall. Devasuri is seen sitting on a high backed stool. Behind him is a boy disciple. In front of him lies the Sthikpanichūrya. He seems to be explaining some difficult problems to his disciple Māṇikya. Four laymen sitting on the floor are watching this trend of discussion in order to convey it to their teacher Kumudachandra. They seem to be of the Digambara sect. In the next compartment, Kumudachandra is seen seated on a high backed stool holding the peacock tail whisk with his one disciple on the back and the another in front of him. In the next compartment, there is Devasūti with his two disciples and two laymen. The messenger came from Kumudachandra challenging him for discussion. In the next compartment, Kumudachandra is noticed sitting on the floor with the laymen. An old nun has been shown roughly handled by his follower for her act of sacrilege. In the next compartment, the old nun is seen complaining to Devasuri about the treatment meted out to her by a follower of her adversary. After that, Kumudachandra beats the message brought by his messenger from Devasūti. Last compartment is a market place where a woman is selling ghee to a merchant.

On the reverse, both the Ächūryas are seen starting with their followers from Åśāpalli to Patan. On the left side is depicted the march of Devasuri for whose successful ending the Svetāmbara laymen had arranged the good omens. On the right side, the march of Kumudachandra with his party has been shown with ill omens such as cobra. After that, its immediate results have been shown. Kumudachandra after reaching Patan is making an attempt to meet the queen mother but is stopped from doing so by the keeper.

"This wooden panel is of great interest for we find in this panel for the first time all the distinguishing features of the Western Indian school. It is an art of draughtsmanship and the straight line and angles are preferred. The painted nose and chin are very prominent and the distended chest which is very much exaggerated in later paintings of the Western Indian school appears. The drawings denote that the protuberance of the farther eye has not yet reached that conventional stage when they do not form part of the

1. *Bharatiya Vidyl*, III, p. 236. Mr. Sāebhāī Nawad is of opinion that this painted wooden cover was probably copied from the original in the fifteenth century A.D.

face but seem quite detached. Here, in the three quarter profile, part of further checks, having eyes with a slight tendency to protrude into space is noticeable".<sup>1</sup>

## CHAPTER V

### JAINA LITERATURE

Jaina literature occupies a prominent place in Indian literature, and considerable contributions have been made by Jaina scholars to its different branches. As this literature is marked by moral and religious sentiments, it cannot be so-called sectarian. Jaina scholars have written such a type of literature, because they wanted to bring about the moral uplift of the people. Besides, it is also noticed that Jaina saints generally wrote their works in a simple and popular language for the masses.

**JAINA LITERATURE VALUABLE FROM THE POINT OF VIEW OF PHILOLOGY:** The Jaina literature is valuable from the point of view of philology and history as the Jaina scholars have made their contributions at every stage in the growth of Indian literature. Mahāvīra preached his teachings in in Prākrit (Ardhamāgadhi), the language of the masses, and this practice was also followed by his successors. When Prākrit assumed the literary form from about the seventh century or a little earlier, Jaina scholars started to adopt Apabhrañśa as the medium of their literary works. Most of the surviving Apabhrañśa works also belong to the Jaina authors. The provincial languages of India such as Hindi, Gujarātī, Rājasthānī, Marāṭhī, etc. developed out of Apabhrañśa from about the 12th century A.D. or so. A large number of literary works written by Jaina authors in old Hindi are still found preserved in Jaina Sāstrabhaṇḍāras of Rajasthan and as such, they may throw considerable light on the origin and gradual development of Hindi. The Jainas contributed considerably also to the growth and development of Gujarātī and Rājasthānī languages. Jaina influence is traceable even on Sindhi and Marāṭhī languages. Most of the Kannada literature belongs to the Jainas. The Jainas also wrote in Tamil and Telugu languages. Besides, the Jainas showed remarkable ability from time to time in writing their several works in Sanskrit which was considered to be the literary language of intellectual aristocrats.

1. *Jaina Miniature Paintings from Western India*, pp. 61-62.

**DIFFICULTY OF KNOWING EXACT JAINA LITERATURE COMPOSED IN RAJASTHAN:** The Jaina literature was mostly composed by Jaina Sādhus who wandered constantly from place to place for the dissemination of *Dharma* and for the uplift of masses. Therefore, the question of their residence does not arise at all. We do not know much about the birth places of a number of Jaina Sādhus and the places where they wrote their works. There are instances in Jaina history that an author was born in Rajasthan but was initiated in Gujarat and moved about and composed all the works in the same province. In the same way, there were so many born in Gujarat but their place of activity was Rajasthan. There are various examples that a work was started in Rajasthan but completed in Gujarat or begun in Gujarat but finished in Rajasthan. Because of the holy places in Rajasthan and Gujarat, the visit of Jaina saints from one province to another was frequent. Besides in early times, the inhabitants of these provinces spoke a common language generally termed Western Rajasthani. Under these circumstances, it is somehow difficult to give exact information about the literature composed by the Jainas in Rajasthan, because one and the same author composed several works in both the provinces.

In spite of the Jaina Āchāryas being associated with Rajasthan from very ancient times, we do not know where some of the works were written before the eighth century. However from the eighth century onwards, intensive literary activities of the Jainas are noticed. For the systematic understanding of the Jaina literature composed in Rajasthan, we may divide it under five heads. (1) Canonical and Philosophical works; (2) Rich narrative literature; (3) Kāvyas, Mahākāvyas and other poems; (4) Scientific literature; (5) Works on History and Politics.

#### (1) CANONICAL AND PHILOSOPHICAL WORKS

Canonical literature forms the most important branch of Jaina literature and it included eleven *Angas*, twelve *Upāngas*, six *Abbedasūtras*, four *Mūla-sūtras*, ten *Prakīrṇikas*, and two other *Sūtras*, the *Anuyogadṛśasūtra* and *Nandisūtra*. To these some add Bhadrabāhu's twelve *Niryuktis*, the *Vaisesīṣīyakabbashya*, twenty more *Prakīrṇikas*, the *Puryāñchayakalpa*, *Jīvakalpa-saṅgraha*, *Śraddha-jīvakalpa*, *Pākshikasūtra*, *Vaidittisūtra*, *Kshamāmasūtra*, *Yatijīvakalpa* and the *Rishibhāṣīṭi*, thus bringing the total number of *śruta*-works to eighty

four. This branch of sacred literature was studied at all times and, therefore, several commentaries and subcommentaries were written on it in different languages from time to time. Not only *Agamas* but philosophical works were also written in order to give a systematic presentation of the fundamental principles of Jainism.

Some of the authors, who wrote on Canonical and Philosophical subjects, were Rājasthānis. Haribhadra of Chitor is the most famous author of Jaina literature as regards not only the number of the works he wrote but also the diversity of the subjects, he treated.<sup>1</sup> He commented on the *Anuyogadārasūtra*, *Ārādyakusūtra*, *Datarañgikasūtra*, *Nandisūtra*, *Prajhapanisūtra* etc. Besides his commentaries on *Āgamas*, he wrote the *Anekāntajayaputrikā* and *Anekāntavādapravala*, in which he not only expounded the Jaina philosophy of Anekānta but also criticized current philosophical systems. The study of *Anekāntajayaputrikā* remained popular even in subsequent periods.<sup>2</sup> Among other philosophical works, mention can be made of his *Yogabhiṣṭha*<sup>3</sup> and *Yogadrishyāśvamebhaya*. His commentary on the *Nyāyapraveda* of Dignīga<sup>4</sup> introduced the Jaina world to Buddhist logic. He had also his religious compositions like the *Dharmasangrahā*, *Kshetrasamāsaśāstra*, *Pachcharastri*, *Dharma-bindu*, *Ashtaka*, *Sodalo*, *Panchāṅku* and *Sambodhisprakarana*, in some of which, he not merely expounded Jaina principles but threw as well a challenge for all-sided reform, doctrinal as well as social.

Even after Haribhadra, Jaina scriptures were being intensively studied in Rajasthan. Vīrasena learnt the *Shatkhāndīgama* and the *Kashbāya-prabhṛta* from Elāchārya at Chitor and after that, he wrote the *Dhanūla* and the portion of the *Jayadharāla* in the south, in the ninth century.<sup>5</sup> In 858 A.D., Jayasiṁhasūri composed the *Dharmopadeśamālāvivraṇa* during the reign of the Pratīkṣa ruler Mihirabhoja at Nāgaur.<sup>6</sup> Another great literary writer was

1. According to Jaina traditions, he is said to have composed 1400 *Prakarṇas*. It seems that in this connection *Prakarṇa* does not denote as usually a separate systematic treatise but is used in restricted sense. Many of his works have perished due to the ravages of time but still a large number of his works are available. See the list of his works in JSSI, pp. 160-80.

2. SVRSSQ., p. 844.

3. Published by Jainadharmaśāstra Sabhā, Bhāvnagar.

4. It was commented on also by Pārvadevagābī in V. 1169 (*Patan Catalogue of MSS.*, p. 293.)                            5. JGPS., p. 94 (Introduction).                            6. JSSI., p. 180.

Siddharshi who wrote a treatise on the *Nyāyavatīra* of Siddhasena and *Upadeśamālāśārasa* of Dharmadāsagāṇi in the tenth century.<sup>1</sup> Harisheṇa, who was originally a resident of Chitor and belonged to the Dhakkuḍa family, migrated to Achalapura where he wrote the *Dharmaparikkhīt* in 987 A.D.<sup>2</sup> Jinesvara-sūti was not only the reformer but also a scholar who wrote the *Pramāṇatākṣbōṣma* along with a commentary. His other known works are *Puñebalingī-prakaraya* and *Shreyasthānukāprakaraya* and commentaries written on *Albujakas* of Haribhadra in 1023 A.D.<sup>3</sup> Jinavallabha-sūti is the author of several works such as *Sukshmārthasiddhīntavichārasa*, *Āgamikarastavichārasa*, *Pindaviluddhi-prakarana*, *Pauspadvividhīprakarana*, *Satiqupatjaka*, *Pratikramanasāṁśchārt*, *Dharmaśikṣā*, *Dharmapadēśamīṭī*, *Dvādaśakulakarūpaprakaraya* and *Prabhottara-satikas*.<sup>4</sup>

The period from the eleventh to the thirteenth century A.D. may be called the golden age in Jaina literature, because Jaina scholars wrote notable works at this time. Jinadattasūti, who preached Jainism to the chiefs of Rajasthan, is the author of several works such as *Kālaśvarūpa-kaloka*, *Vīrīkā*, *Charbhārt*, *Sahudevabōdhanī*, *Sugarnātratantrya* and *Upadeśarasyaya*.<sup>5</sup> Munichandrasūti, the profound scholar of Jainism, wrote several works and commentaries. He began to write a treatise on the *Upadeśopada* of Haribhadra at Nagaur but finished it at Patan in 1117 A.D.<sup>6</sup> The pupil of Munichandrasūti was Vādidevasūti who wrote the *Pramāṇatākṣbōṣma* along with a commentary of his own, the *Syādvidvratātmakara*.<sup>7</sup> Hemachandra, a younger contemporary of Devasūti and guru of Kumārapāla, was the celebrated writer who wrote on different branches of learning. He wrote the *Pramāṇamīṁśātīt* with a commentary of his own. His other Philosophical works known to us are *Anuyogavijayavachchbeṇīkā* and *Yogasāstrāśītīka*. Jinapati-sūti, who visited the court of Prithvirāja II the Chauhāna ruler of Ajmer, composed the *Prabodhyavādusthāla* and his commentaries on *Satiqupatjaka* of Jinavallabha and *Puñebalingī* of Jinesvara-sūti are

1. JSSI., p. 186.

2. *The Age of Imperial Kanūnī*, p. 219. DR. HIRA LAL JAIS identifies Achalapur with modern Ellichpur in Amreoti District. SRI AGARACHEUNDA NĀHĀTĀ thinks it to be modern 'Achalapura' still situated in Mewar. See RSSG, p. 721.

3. JSSI., p. 208.

4. Ibid., pp. 231-232.

5. JSSI., pp. 233.

6. Ibid., p. 242.

7. Ibid., pp. 248-249.

also known.<sup>1</sup> His learned Śrīvaka named Nemichandra Bhagdāri of Marukota is the author of *Shubhītataka* in Prākrit.<sup>2</sup> *Dharmakalpadruma* written in Prākrit in 1129 A.D. by Dharmaghosbasūri, who has a great influence over the Chauhāna ruler Vigraharāja of Sakambhari, is also available.<sup>3</sup> In 1217 A.D. Sarvadevasuri of the Kharatragachha composed the *Starpasaptatikāvitti* at Jaisalmer.<sup>4</sup> The *Upadeśamālāvitti* was composed by Vijayasimhasuri of Chandragachchha in 1246 A.D.<sup>5</sup>

Jineśvarasūri became the *pāṭīḍhara* of Jinapatisūri and wrote the *Dharmaridbiprakarana*. His disciples namely Lakshmiśilaka, Abhayatilaka and Sarvarāja also wrote valuable works.<sup>6</sup> A lengthy commentary was written by Lakshmiśilaka on the *Dharmavidbijprakarana* in 1260 A.D. at Jalor. Abhayatilaka prepared a treatise on the *Nyāyālaṅkāra* and Sarvarāja, at the request of the nun named Buddhisamāḍīdhī wrote commentaries on the *Ganadharasārībhakataku* and *Pakevalingīprakarana*. Vivekāśāgara, the pupil of Jineśvarasūri, also wrote the *Samyuktalaṅkāra*.<sup>7</sup> In 1316 A.D., Jinakusalasūti wrote a commentary on the *Chaitiyārundanakulaka* of Jinadattasūri at Bamer.<sup>8</sup>

Another reputed scholar of this age is Āśādhara who originally belonged to Mandalgarh in Mewar but left it for Dhara in Malwa on account of Muslim invasions in the thirteenth century. He is the author of more than twenty works,<sup>9</sup> the *Saggradbarmīmṛita* and *Anugraha-Dharmāmṛita* being the most famous and popular. He also wrote commentaries on them known respectively as *Jñānādīpikā* and *Bhavyakānumukabandhikā*. His *Mūlāñdhikā* is a treatise on the *Ārāḍbūmi*, a work of Sivārya written in Prākrit. He also wrote a philosophical work named *Prameyaratnākara* but it is not available. He composed the work on Yoga known as the *Adhyātmarubasya*. The *Jinajīvāñjukalpasāsikā* was written by him, but its commentary is not available. He wrote a commentary on *Ishopadeśa* of Pūjjapāda and *Bhupālachaturvidhiśāstikā* of Bhupāla. He wrote *Sahasrāñjanastanava* with his own commentary. He composed the *Nityamaboddyota* and *Ratnatrayavibhūta*.

Even after the thirteenth century A.D., literary activities continued among the Jainas. Numerous works were written but most of them were stereotyped, imitative and artificial. They are not spontaneous and natural as

1. JSSL, pp. 335-338.

2. RB III, No. 2.

3. Ibid.,

4. RB, III, No. 2.

5. JSSL, p. 240.

6. RB, III, No. 2.

7. JSSL, p. 415.

8. Ibid., p. 432.

9. JSAL, pp. 131-136.

they were in early times. Padmanandi, pupil of Bhattraka Prabhachandra of Mulasingha, lived in the fourteenth century A.D. and composed the *Śrīnukichchitrasūradībūri*.<sup>1</sup> His pupil Sakalakirti is a well-known scholar who wrote *Siddhāntasūradīpaka*, *Sāracchaturvimsatika*, *Dharmapratnottara*, *Śrīvachchara*, *Subhībhūtikālī* and *Karmavipṛkī*. The *Mūlēśvara-pradīpa* was written by him in the temple of Pārvatī at Badali near Ajmer.<sup>2</sup> His younger brother and pupil Brahma Jinadāsa is the author of *Dharmarītīṣṭa*.<sup>3</sup> The *Siddhāntasūra-nāshya*, *Paramārthopadeśa* and *Tattvajñānitarangī* are the works of Jñanabhu-shaya, pupil of Bhuvinakirti.<sup>4</sup> His disciple named Sumatkirti composed the *Karmakāṇḍapīkī* and *Pāñcavasīgraha*.<sup>5</sup> Bhattraka Subhachandra is a famous scholar of the sixteenth century; and the works, which are known to have been written by him in a period between 1515 A.D. and 1556 A.D. are *Kārtikīyā-nuprekshātīkī*, *Adhyātmatarangī*, *Ambikākalpa*, *Atigrajhapti*, *Sahayāradana-vidhāna*, *Svarṇapāsādbhāmīrītti*, *Karmādībāividhi*, *Chintīmanīpūjī*, *Apīlabda-kṣayāpī*, *Tattvanirṇaya*, *Surratobhadra*, *Shāpīḍa*, *Palyāratoḍyāpī*, *Cvatustrī-māsādhikādīvadālakṣaṇyāpī* and commentary on *Nityamaboddyotī* of Akādhara.<sup>6</sup>

Padmanandita of the Kharataragachchha wrote a *Rishimandalavītti* at Jaisalmer in 1496 A.D. A commentary on the *Laghuśūtaka* was written by Bhāktilābhagāpi in 1514 A.D. at Bikaner.<sup>7</sup> At the same place in 1525 A.D., Jinahansasūti composed the *Āchārāgīḍapīkī*.<sup>8</sup> In 1568 A.D. Nayārāṅga wrote the *Nidhikandītī* at Viramapura in Prākrit with his own Sanskrit commentary.<sup>9</sup> The *Prājnottarastasībīhatakarīttī* of Panyasīgura Mahopādhyāya was probably written in Rajasthan. His pupil Padyārāja in 1587 A.D. composed the *Dāṇḍakārītti* at Phalodi.<sup>10</sup> Upādhyāya Guṇavīnaya was the well-known scholar of his time and several works are known to have been written by him in Rajasthan. He made commentaries on *Vairāgīyāstaka*, *Sambodhīśāntīpīkī*, *Indriyaparījaya-staka*, *Rishimāṇḍūtrabūri* etc. He also prepared a work named *Vichārasūtīgraha*.<sup>11</sup>

Samayasundara was the profound scholar of Jainism in medieval times and carried on his literary activities in different parts of Rajasthan. He wrote his works in Sanskrit and Rājasthāni. The *Bhāṣapātaka* was prepared by

1. JGPS., No. 14.

2. Ibid., p. 11 (Int.).

3. Ibid.,

4. JSAL., p. 530.

5. JGPS., p. 51.

6. JSAL., p. 561.

7. RB., III, No. 2.

8. Ibid., 9. Ibid.,

10. Ibid.,

11. Ibid.

him in 1589 A.D. *Sāmādhārīśataka* and *Vīleshahataka* in 1615 A.D. and *Vībhārīsataka* in 1617 A.D. are known to have been written at Meria. He composed the *Yatyārādhana* and *Kalpasūtrakalpaśatavrittī* in 1623 A.D. at Rīpi near Bikaner. The *Rūpakaṁṭalayitī* and *Ashyakatraya* were written at Bikaner respectively in 1606 A.D. and 1620 A.D. He made the *Vṛittaratnākaraṇītī* in 1637 A.D. at Jalor.<sup>1</sup> His pupil Harshanandana wrote a commentary on the *Rishibimandalā* in 1648 A.D. and *Uttarādhyayana* in 1654 A.D. at Bikaner. His *Madhyamāyādhya-*  
*ampaddhuti* and *Sthānāṅgagṛtbogatavrittī* are also noteworthy works.<sup>2</sup>

Rājakuśala wrote an explanatory note on *Sūkridhūtrīśikā* at Jalor in 1593 A.D.<sup>3</sup> The *Vīdogdbamukhamūḍīśavrittī* was written by Sivachandra in 1612 A.D. at Alwar.<sup>4</sup> Upādhyāya Śurachanda composed the *Jainatattvastra-*  
*granthā* in 1622 A.D. with *Srogañjharītī* at Amatasar near Bikaner.<sup>5</sup> In 1627 A.D. Bhāvavijaya wrote a criticism on the *Uttarādhyayana* at Sirohi.<sup>6</sup> In 1666 A.D., Chūritranandana, pupil of Jayataṅga, wrote the *Uttarādhyayanaśārikā*.<sup>7</sup> At Venāṭaṭa *Suptapadārthīvrittī* was made by Bhāvapramoda in 1673 A.D.<sup>8</sup> Jinavardhamānāśūri wrote the *Śāktimuktāvalī* in 1682 A.D. at Udaipur.<sup>9</sup> A fine criticism was written on the *Siddhāntachandrikā* by Sadānanda in 1741 A.D.<sup>10</sup> Lakshmiyallabha, pupil of Lakshminikirti, wrote treatises on the *Uttarādhyayana* and *Kalpasūtra*.<sup>11</sup> *Siddhāntachandrikāvrittī* is the work of Jñānatilaka.<sup>12</sup> Udayachandra and Stimad Devachandra wrote the *Pāṇḍitapūraṇa* and *Jñāna-*  
*mūlajūti* respectively.<sup>13</sup>

In the 17th century A.D., the poet Rājamalla composed the *Latiśubhita*, *Adhyātmakāmalāśrītāṇḍa* and *Pañchāślyāyī*.<sup>14</sup> Meghavijaya is the author of *Mārtikāprasīda*, *Brahmāśodha*, *Yukṣiprabuahasañjīvī* and *Dharmaśāśvastī*.<sup>15</sup> Yaśas-  
varasāgara was a philosopher who wrote the Jaina *Suptapadārthī* in 1700 A.D. at Sanganet during the reign of Mahārāja Jayasimha. His other philosophical works are *Pramāṇapudārthā*, *Vādārthanirūpaya* and *Syāduśāmukti-*  
*śālfī*. He wrote an *Anubhāvi* on the *Vībhārashadīśikā*. He is also the author *Bhāskarapāṭīśikā* and *Stavaśrātra*.<sup>16</sup>

1. RB., III, No. 2. See also JNSI, p. 580.

2. Ibid.,

3. Ibid.,

5. NPP., XVII, No. 1.

6. RB., III, No. 2.

8. Ibid.,

9. Ibid.,

11. RB., I, No. 2.

12. RB., III, No. 2.

14. Anubhāvi, IV, No. 2.

13. JSSI., pp. 651-57.

16. Ibid., p. 656.

Rāmavijaya of the Kharataragachchha wrote the *Gomuktiprakarana* in 1760 A.D., *Stutiprabhālīka* in 1717 A.D., *Siddhāntasabdaśāstra*, *Sādbrūshna*, *Shesṭatratnākṣiṇihṛṣti*, *Jñānapūjā* etc.<sup>1</sup> His pupil Kshamākalyāṇa was a scholar who wrote the *Sūktiratnākṛitīrapoṣhṇāritti* in 1790 A.D., *Jīvavichāra* in 1793 A.D. at Bikāner, *Prabhottarasārdarbhūntaka* in 1794 A.D. and *Vijñānorbhāskara* in 1802 A.D. at Jaisalmer.<sup>2</sup> The *Prabhottarasatika* is the work of Ummedachandra, pupil of Vāchaka Rāmachandra, written in 1827 A.D. In 1830 A.D., the pupil of Jinahermasūri composed the *Siddhāntaratnākṛitī* at Jaipur.

From the sixteenth century A.D., Philosophical and Canonical works began to be written in Hindi when it became the language of the masses. Sumatirkīrti wrote the *Dharmapurīkṣheśa* in 1568 A.D. in the mixed Gujarātī and Rājasthānī.<sup>3</sup> In the sixteenth or seventeenth century A.D., Rājamalla wrote a treatise on the Sanskrit work named *Samayastānakalīka* in Hindi prose.<sup>4</sup> Paṇḍita Akhayarāja Śivālī, who lived in Jaipur in the seventeenth century A.D., prepared a commentary on the *Vishṇupātrastotrū* in Hindi prose. His *Chaturdāgimasthānacarīrū* written in Hindi prose is also available.<sup>5</sup>

Paṇḍita Toḍaramal was the reputed author of Hindi prose in the eighteenth century. He survived only upto the age of thirty; but even during this short period, he made valuable contributions to Jainism. At the age of fifteen, he wrote a letter full of spiritual ideas answering some difficult questions to the Śrāvakas of Multan. He prepared commentaries on the hard and obstruse works such as the *Gomuktisūtra-Jīvākarmakāṇḍa*, *Labbibīra*, *Kshupayusāra* and *Trilokasāra*. He began to write treatises on the *Purnabhr̥thasiddhyapāya* and *Ātmānandāsana*, but they could not be finished as he was murdered. The commentary on the *Purnabhr̥thasiddhyapāya* was completed by Daulatālīma and the other on *Ātmānandāsana* remained incomplete. His *Mokshamārgaprakāśa* is an original and independent work which shines like a jewel in Indian literature. All these works are in Hindi prose. His son Gumanīrāma was also a scholar who wrote the *Satyavārṇpu*.<sup>6</sup>

Paṇḍita Śivālīha hailed from Jaipur and composed the *Bhagavatī-ārādhanaśārīkā* in 1761 A.D. His *Bhāthīrachanikās* such as *Ratnakaranda*, *Chorebhāṣadgraba*, *Bedhasāra*, *Darijanasāra*, *Adhyātmatarataigīśī* are also available. His

1. RB., III, No. 2.

2. Ibid.

3. *Anekānta*, XI, p. 312.

4. *Vīraṇīpi*, I, p. 7.

5. Ibid., III, p. 6.

6. *Anekānta*, VI, No. 8.

work named *Teripanthakbhandana* gives us information about the Teripantha sect found among the Jainas.<sup>1</sup>

Pandita Dipachandra Sāha was a well-known scholar of the eighteenth century. In the beginning, he lived at Sanganer but afterwards settled at Āmber. He is the author of several works such as *Anubhavaprakāsh*, *Chidrītīs*, *Ātmāratnōkta*, *Parīmālāparīya*, *Upadeśaratnaṁtā*, *Jhāṇadarśaya*, *Svarūpānanda* and *Bhāratdīpikā*. Most of these works are found written in Hindi prose.<sup>2</sup> Khuśālachandra Kālā wrote *Vachanikās* on several *Parīyas* and *Charitras*. Besides, he wrote a commentary known as *Sabbatītīkṣṇī* in Hindi on the work of Sakalākārtī in 1737 A.D.<sup>3</sup>

Pandita Daulatārāma of Basūl wrote a *Vachanika* in Hindi on the Sanskrit work, *Puṇyārtha* of Pāṇḍe Jinadīsa in 1720 A.D.<sup>4</sup> Pandita Devīdāsa Godhā, who was a native of Basūl, near Jaipur, wrote a *Vachanikā* on Sanskrit work named *Siddhāntastrasangraha* of Narendrasena in Hindi at Bhilsa in 1787 A.D. He is also the author of *Charitigranthī*, *Chidrītīs* and *Pravachanastātra*.<sup>5</sup> Bhāṭṭāraka Vijayakīrtī wrote the *Mahādayakā* in 1772 A.D.<sup>6</sup>

Jayachandra Chhābarā, author of the nineteenth century, had good command over both Sanskrit and Prākṛit. He made translations of several Sanskrit and Prākṛit works in Hindi between 1804 A.D. and 1813 A.D. He translated *Sannārthasiddhi* of Puṣyapāda, *Prameyaratnamālī* of Achārya Māṇikyanandi, *Dvayusāṅgraha* of Nemichandrechārya, *Sāmīkṣṭrīlibeyānuprekṣbā* of Svāmī-kumāra, *Samayāśaramīla* of Achārya Amṛitachanda, *Āpiśāmīmālī* of Samanta-bhadra, *Ashtapāṭhīla* of Kundakunda, *Jhāṇāryaya* of Subhachandra and *Bhūktīmarastotrī*.<sup>7</sup> His son Nandalīla was a scholar like his father. He began to write a treatise on the *Mulāchāra* in Hindi but expired before giving a finishing touch.<sup>8</sup> Later on, it was completed by Rishabhadāsa Nigotya Pandita Mannālīla Sāṅgāka, the chief disciple of Pandita Jayachandra, translated *Charitrasātra* into Hindi. He started the work of *Vachanikā* on the *Rājanārthīka* but passed away before completing it.<sup>9</sup>

Pīrasadāsa Nigotya, a scholar of the nineteenth century A.D., wrote *Vachanikās* on the *Jñānosāryodaya* of Vādichandasūti and *Sārvabhūtī* of

1. JSAL, pp. 34-35.

2. *Anekānta*, XIII, Nos. 4, 5 and 7.

3. *Viraśāṭī*, I, p. 48.

4. Ibid., II, p. 80.

5. Ibid., VI, p. 80.

6. *Hindi Jaina Sāhitya Kā Samkhshipta Itihās*, p. 240.

7. *Viraśāṭī*, I, p. 100.

8. Ibid.,

9. Ibid., p. 113.

Sakalakīri,<sup>1</sup> Champārīma of Jaipur composed the *Jainachaitanya* in 1825 A.D.<sup>2</sup> Paṇḍita Sadhāsukla Kāśalvīla is the author of *Tatvarūpabrahmāśāstra*, *Bhagavatī-ārādhanaśāstra*, *Ratnakarayajurīśvaraśārabhāṣṭi* and *Samayastārabhāṣṭi*.

Canonical and Philosophical works were also written in Rājasthāni language. Samiyasundaram, Jinabaccha, Jinasamudrasuri and Jitamala of Teripanthī sect were well-known-authors who wrote several works.<sup>3</sup> The most important is *Bhugvatsātra* of Jitamala written in sixty thousand ślokas.

## (2) RICH NARRATIVE LITERATURE OF THE JAINISM

Jaina literature is full of popular stories, tales and narratives. Jaina scholars were good story tellers themselves; and, therefore, they have left for us numerous Indian tales which otherwise, would have been lost. These tales are found in Kathās, Kathākōśa, epics, Charitra and the Purāṇas.

(i) KATHĀS AND KATHĀNAKAS: Kathās and Kathānakas were written in Prākrit, later in Sanskrit and afterwards in Hindi. They served the purpose of moral and religious instructions and also provided amusement and entertainment. Hacibhadrasūri, who lived in the latter half of the eighth century A.D., has written the *Samarādityakathā*<sup>4</sup> (*Samārādīyabrahmāśāstra*) and *Dhūrtikhyāna* in Prākrit.<sup>5</sup> *Samārādityakathā* is a religious tale in nine sections which describe the cycle of nine lives through which the hero Samārāditya and his antagonist have to pass in succession as a result of their actions. *Samārādityakathā* is written in a simple and fluent narrative prose rarely interspersed with long descriptive passages in the ornate style of the Sanskrit writers. *Dhūrtikhyāna*, on the other hand, is composed entirely in verse containing 48; gītbhāṣas in a simple style. It is a good satire on popular Hinduism.

Hacibhadra was followed by his pupil Uddyotanashri who completed his great Kathā, the *Kusumāñjali*, at Jalore in 778 A.D. in the reign of Vatsatūja Pratihāra. It is a religious tale narrated in Prākrit prose and verse on the pattern of the Sanskrit Champūkāvya. Some of its passages throw some light on the contemporary history of this region.<sup>6</sup> Another great writer of

1. *Vivraṇī*, I, p. 285. 2. *Hindi Jaina Sāhitya kā Smṛikshipta Itihāsa*, p. 209.

3. SVRSSG., p. 714. 4. Ed. Hermann Jacobi.

5. Published in the Singhī Jaina Series. See Vol. 20.

6. JBOTS., March, 1928, p. 28.

this time is Siddharshi who completed his *Upamitibbaraprapanchakathā* at Bhillamāla in 905 A.D.<sup>1</sup> It is as much a work of philosophy as of poetry and is one of the finest allegories in any language. Written in simple and easily understandable Sanskrit, it must have appealed not only to scholars but also to the masses who cared probably more for the story than the allegory that underlay its structure.

The *Bhavishyadattakathā* of Dhanapāla was probably written in Rajasthan because the poet was of Dhakkaḍa Vaiśī which seems to have originated from Rajasthan.<sup>2</sup> Another author of the same name Dhanapāla composed the *Tilakamālājātī* in 970 A.D. which may stand in comparison with the *Kādambarī* of Bāṇa.<sup>3</sup> Jīneśvarasūri prepared the *Nirnayaṭkāvatiṭkathā*.<sup>4</sup> *Sruṇḍariṭkathā* was written at Chandravati near Abu in 1038 A.D. by Dhaneśvarasūri, pupil of Jīneśvarasūri.<sup>5</sup> The *Ratnāśikbarakathā* was composed at Chitor by Jayachandrasūri.<sup>6</sup> In the twelfth century, Siṁhaktī wrote the *Pujjanmālā* at Bambhaṇavāḍā, near Sīrohi.<sup>7</sup> Vivekastigara composed the *Pingyutārakathānukā* at Jaisalmer in the thirteenth century.<sup>8</sup>

Sakalakṛti, who lived in the fifteenth century, is the author of *Bhāraṭaprabharimuktivratākathā*.<sup>9</sup> The writer of the *Siddharbakra* is Subhachandra, the Pāṇḍavī of Padmanāndī, who separated from Sakalakṛti.<sup>10</sup> *Nandīnīrakathā* and *Ashvānīkīkathā* were written by Subhachandra, pupil of Vijayakṛti, in the sixteenth century.<sup>11</sup> In 1469 A.D., Bhūṭṭāraka Somakīrtī of Kāshthī Saṅgha wrote the *Septṣyeṣṭamakathāśāmr̥abheya*. The *Saṅbhōga-paṭchamīkathā* was prepared by Kanakakuṣala in 1598 A.D. at Merta.<sup>12</sup> Samayasundara is the writer of the *Chitturīśīkāparivakathā* and *Kahaki śāryakathā*.<sup>13</sup> *Dānyanīkathā* was composed by Gupavinaya.<sup>14</sup> Bhūṭṭachandra Upādhyāya is the author of *Kādambarīpūrṇabhāgīṭkā*, *Ratnāpūṭkāvatiṭkā* and *Virekharītaṭkā*.<sup>15</sup> The *Ashvānīkīkathā* and *Chamānushobhīkathā* were written respectively by Bhūṭṭāraka Surendrakṛti<sup>16</sup> and Bhūṭṭāraka Devendrakṛti.<sup>17</sup> Upādhyāya Lakshmīvallabha, pupil of Lakshmīkṛti, composed the *Pāñchakā*.

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|--------------------|---------------------------|-----------------------|
| 1. JSBL, p. 185.   | 2. JSAL, pp. 407-468.     | 3. Ibid., pp. 468-69. |
| 4. JSBL, p. 206.   | 5. Ibid.                  | 6. RB., III, No. 2.   |
| 7. Ibid.           | 8. JSBL, p. 416.          | 9. RJSBGs, p. 22.     |
| 10. JGPs, No. 62.  | 11. RJSBGs, pp. 48 & 217. | 12. JSBL, p. 604.     |
| 13. Ibid., p. 588. | 14. RB III, No. 2.        | 15. JSBL, p. 500.     |
| 16. RJSBGs, p. 20. | 17. Ibid., p. 21.         |                       |

*mārakathā* at Ripl, near Bikaner in 1689 A.D.<sup>3</sup> The *Bharishyadattakathā* and *Pāñchamīkathā* were prepared by Meghavijaya in the eighteenth century.<sup>2</sup> Kshamākalyāṇa is the composer of *Chaturmāsikaboliśāparnukathā* and the *Aksheyajyotiśākathā*.<sup>3</sup>

There is quite a large story literature in Hindi created by Jaina authors. Brahma Rāyamala wrote the *Flammatnakathā* in 1559 A.D., *Bhanishyadattakathā* in 1576 A.D. and *Nirdoshasaptamīvrutukathā*.<sup>4</sup> The *Holi kī kathā* was composed by Chhīcara Tholiyā of Maujamabad in 1603 A.D.<sup>5</sup> In 1664 A.D., Padmanābha Kāyastha of Bundi composed the *Yatadharachanapūrbandhukathā*.<sup>6</sup> *Jyeshphajinavarikathā* was written by Khuśālachanda Kūlā in 1725 A.D. *Dharmabuddhikathā* is the story of Pandita Bakhtātarāma written in 1743 A.D.<sup>7</sup> *Rātribhojanākathā* was written by Kīmasīthā<sup>8</sup> and Jīvarāja composed the *Māmneekādātīkathā* in 1807 A.D. at Bikaner.<sup>9</sup>

(ii) **KATHĀKOŚA:** Jainas have made several collections of tales known as the *Kathākōśa*. Haribhadra is known to have written a *Kathākōśa* in the eighth century A.D.<sup>10</sup> Jinadūsa, the pupil of Bhagvāra Sakalakīrti, is the author of another *Kathākōśa*.<sup>11</sup> Bhagvāra Devendrakīrti prepared the *Vratokathākōśa*.<sup>12</sup> Jodharāja Godikā wrote the *Kathākōśa* in 1663 A.D. and the *Saumayaktrukumudi* in 1667 A.D.<sup>13</sup> *Puryātrukattākōśa* is the work of Pandita Daulatarāma written in 1720 A.D.<sup>14</sup> Khuśālachanda composed the *Vratukathākōśa* in 1726 A.D.<sup>15</sup>

(iii) **Epic:** Jainas have not only adopted the epic themes such as the Krishṇa and Rāma legend and others of Hindus but they have also written their own original epics. The earliest of this kind is the Prākrit epic *Pāñmachiṛiya* by the poet Virṇivasuri. It is said to be written 330 years after the *nirvāṇa* of Mahāvīra. This is the Jaina *Rāmāyaṇa* and served as the model for the others. Hemachandra also wrote the Jaina *Rāmāyaṇa*.<sup>16</sup> In 1595 A.D., the *Devaramāyaṇa* was composed by Devavijaya at Śrīmāla<sup>17</sup>. The

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|--|----------------|--|--------------------|
| 1. RB III, No. 2.  | 2. JGG, p. 58. | 3. Ibid., p. 81.   | 4. JGPs, p. 62.    |
| 5. PS, p. 281.   |                | 6. Ibid., p. 250.  | 8. Ibid.           |
| 7. <i>Hindū Jaina Sāhitya kī Samkshipta Itihāsa</i> , p. 219.      |                |  | 11. JGPs, (Int.).  |
| 9. RB III, No. 2.  | 10. JGG, p. 6. | 13. <i>Jaina Sāhitya kī Samkshipta Itihāsa</i> , p. 115. |                    |
| 12. RJSBOS, p. 22.   |                | 15. Ibid.  |                    |
| 14. Virṇavī, II, p. 30.  |                |  | 17. RB III, No. 2. |
| 16. <i>The Jainas in the History of Indian Literature</i> , p. 12. |                |  |                    |

*Rāmāyana* written in Rājasthāni by Vidyākuśala and Chāritradharma is also available.<sup>1</sup>

(iv) CHARITRAS AND PURĀNAS: Narrative literature also consists of Charitras and Purūpas, which are the lengthy biographies of the Tīrthakaras, Chakravartis and Rishis of the past. Such works were written in Rajasthan from time to time. The *Muniputiccharitra*, *Yatodharacharitra* and *Nemināthačaritra* are the works written in the eighth century by Haribhadra.<sup>2</sup> The *Chandrakēvalīcharitra* was composed by Siddharshi in 917 A.D., twelve years after the composition of the *Upamitihavaprapoñchākathā*.<sup>3</sup> Jīnevārasūri is the author of *Vīracharitra*,<sup>4</sup> and *Gāṇḍharasārīrdhalatāka* and *Gāṇḍharasaptati* were composed by Jinadāitasūri.<sup>5</sup> Devachandrasūri wrote the *Sāntiśūthacaritra* in 1103 A.D.<sup>6</sup> Its extent is 12000 *śloka*s and the language is Prākrit. His disciple the great Hemachandra is the author of the *Trishothitikākāpurnashācharitra* which is the store-house of stories and tales. It describes the lives of sixtythree persons in ten cantos.

The *Saṅatkumāracharitra* is the work of Jinapāla Upādhyāya written in the thirteenth century A.D.<sup>7</sup> Sumatigāṇi, pupil of Jinapatisūri, wrote a lengthy commentary on the *Gāṇḍharasārīrdhalatāka*.<sup>8</sup> The *Dhanyalīlibhadračaritra* was written at Jaisalmer by Purṣabhadragāṇi, pupil of Jinapati. His *Atimuktakātibhācaritra* and *Kṛitapūryācharitra* are also available.<sup>9</sup> In 1218 A.D., the poet Lakshmi composed the *Jīvadattacharita* at Vilāsapura near Kotah where he came for safety from Muslim invasions from Trīśuvanagiri (Modern Tahangarh), near Bharatpur.<sup>10</sup> Lakshmiślaka composed the *Pratyekabuddhačaritra* in 1254 A.D. at Palaipur.<sup>11</sup> Chandratilaka began to write the *Abhayakumāracharitra* at Barnmer and finished it at Khamkhāt in 1225 A.D.<sup>12</sup> The *Naravarmacharitra* is the work of Vivekasamudra in 1277 A.D.<sup>13</sup> The poetess Gupasamjīdhi Mahātarā, pupil of Jīnevārasūri, composed the *Anjanīsundarīcharitra* in Prākrit in 1349 A.D.<sup>14</sup>

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| 1. SP V, No. 4.   | 2. JSSI, p. 162.                                    | 3. Ibid., p. 158. | 4. Ibid., p. 208. |
| 5. Ibid., p. 233.   | 6. Catalogue of MSS., in Jaisalmer Bhāṇḍāra, p. 46. |                   |                   |
| 7. JSSI, p. 295.  | 8. Ibid., p. 230.                                   |                   |                   |
| 9. Catalogue of MSS. in Jaisalmer Bhāṇḍāra, pp. 3 & 34.   |   |                   |                   |
| 10. Anekānta VIII, p. 400. Pt. Paramānanda Śāstri had identified Vilāsapur with Willāmpur in Etah district of UP. Actually it is Vilāsapura near Kotah. |   |                   |                   |
| 11. Catalogue of MSS. in Jaisalmer Bhāṇḍāra, p. 28.   |   | 12. JSSI, p. 411. |                   |
| 13. RB III, No. 2.  | 14. Catalogue of MSS. in Jaisalmer Bhāṇḍāra, p. 49. |                   |                   |

There is a Jaina inscription entitled *Uttamasikharuparoma* by Siddhasuri of Māthura Saṅgha incised on a rock 15 feet long by 5 feet broad at Bijaulia.<sup>1</sup> Paṇḍita Akṣobhara wrote the *Trishashṭisurītīśāstra*.<sup>2</sup> Padmanandi, who flourished in the fifteenth century A.D., wrote the *Varddhamānacharitra*.<sup>3</sup> The *Mallināthačaritra*, *Yatubharaccharitra*, *Vrishabhabharittra*, *Sudarśanacharitra*, *Sukomālacharitra*, *Varddhamānacharitra*, *Dhanyakumāracharitra*, *Jambūvāñjīcharitra* and *Śrīpālacharitra* are the works of Bhāṭṭāraka Sakalakīrti.<sup>4</sup> His pupil and younger brother Brabhu Jinadīsa composed the *Jambūvāñjīcharitra*, *Rāmaccharitra* and *Harivāñchacharitra*.<sup>5</sup> Bhāṭṭāraka Somakīrti of Kāshīḥā Sariigha composed the *Pradyumnačaritra* in 1474 A.D. and the *Yatubharaccharitra* was written by him in Mewar in 1479 A.D. The author of the *Ārnikacharitra*, *Chandraprabhaccharitra*, *Jīvandharaccharitra*, *Karakamīśaccharitra*, *Chandaçcharitra* and *Pāṇḍaraparoma* is Subhachandra, the pupil of Vijayakīrti.<sup>6</sup> Ṭhāktūra, who was the disciple of Bhāṭṭāraka Viśālakīrti of Nagaur, composed the *Mahāprāṇakālikī* in 1595 A.D.<sup>7</sup>

In the seventeenth century A.D. *Jambūvāñjīcharitra* was written by the poet Rājarnalla.<sup>8</sup> Paṇḍita Jinadīsa, the pupil of Lalīnakīrti, composed the *Holireṇukārītī* in 1551 A.D.<sup>9</sup> *Susboñacharitra* is the work of the poet Jagannātha who was a disciple of Bhāṭṭāraka Narendrakīrti.<sup>10</sup> The great poet Meghvijaya of the eighteenth century composed the *Lagbutrīshashṭīśākālikīparustacharitra*.<sup>11</sup> Upādhyāya Kshamākalyāṇa wrote the *Yatubharaccharitra* and *Śrīpālacharitra*. While writing the *Samarūḍhyācharitra* at Bikāner, he died in 1816 A.D. That incomplete work was finished by Sumativardhana in 1817 A.D. at Jaipur. In 1811 A.D., Jayakīrti wrote the *Śrīpālacharittra* at Jaisalmer.<sup>12</sup>

In medieval times, Purāṇas and Chācritis of the Prākrit and Sanskrit languages were translated into Hindi language and even some fresh were also written. Brabhu Jinadīsa composed the *Ādipurāṇa*, *Jambūvāñjīcharitra* and *Yatubharaccharitra* in mixed Gujarāti and Rājasthāni.<sup>13</sup> The poet Rājarnalla, who settled at Sangamer in his last days, wrote the *Pradyumna-*

1. PRAS, xc., 1905-6, p. 58.

2. JGPS, p. 21 (Int.).

3. Ibid., pp. 43 and 78 (Int.).

4. Ibid., IV, No. 2.

5. Ibid., p. 653.

2. JSAL, p. 133.

3. Ibid., pp. 7, 15 and 142.

4. ASOKĀNTA III, p. 183.

5. Ibid., p. 40 (Int.).

6. PS, pp. 203, 213 and 248.

4. JGPS, p. 11.

7. JSAL, p. 633.

10. JGPS, No. 46.

13. RB 111, No. 2.

*charitra* in 1571 A.D.<sup>1</sup> The *Nemīharbaranatrāṇya* of 1633 A.D. is the work of Bhāṣṭraka Narendrakīrti.<sup>2</sup> Jodharāja Godikā of Sangner made the *Prītaharbariṭra* in 1664 A.D.<sup>3</sup> In 1665 A.D., the *Pradyumnaprabandha* was written by Bhāṣṭraka Devendrakīrti of Idar.<sup>4</sup> The *Sītācharitra* is the work of the poet Rāyachanda written in 1656 A.D.<sup>5</sup> The *Harivanshpurāṇa* was written in 1712 A.D. at Amber by Nemichanda, pupil of Jagatākīrti.<sup>6</sup> In 1724 A.D., Lakshmidāsa composed the *Yāodharbariṭra*.<sup>7</sup> Khusālachanda Kālā of Sangner translated the *Harivanshpurāṇa*, *Padmapurāṇa*, *Uttarapurāṇa*, *Dvanyakuntācharitra*, *Jambūcharitra* and *Yāodharacororitra* into Hindi.<sup>8</sup> Bhadrabihūbariṭra is the work of Kisanasiinha who belonged to Sangner.<sup>9</sup> Bhāṣṭraka Vijayakīrti of Amber composed the *Śrenikācharitra* in 1770 A.D.<sup>10</sup> In 1804 A.D., Vijayanātha of Todānagara translated the *Varddbamāṇapurāṇa* in Hindi as desired by Kripācāma and Srijana, sons of Jāñachanda who was the Divīna of Jaipur.<sup>11</sup>

Nathmala Billā, the cashier of the Bharatpur state, is the author the *Nāgakāmīracharitra*, *Śivadharbariṭra*, and *Jambūsvamīcharitra*.<sup>12</sup> *Hanumāncharitra*, *Gāntīśīhpurāṇa* and *Skurishjadottarīcharitra* are the works of Sevīrāma Jāya.<sup>13</sup> Pandita Lālachanda Sāṅgīneriyā composed the *Korāṅgecharitra*, *Vimalapmr̥ti* and other works.<sup>14</sup> *Chūritrāṣṭra* was written by Pandita Mannālāla in 1814 A.D.<sup>15</sup> Pandita Daulatarāma of Baswa settled at Jaipur where he translated the *Ādīpurāṇa*, *Padmapurāṇa*, *Harivanshpurāṇa* and *Śrīpākācharitra* into Hindi.<sup>16</sup>

(v) *Rāsas*: *Rāsas* are long ballads which are found in large number in Hindi literature from the thirteenth century A.D. Āsiga wrote the *Śivadīrīṣī* and *Chandrasūlārīṣī* in about 1200 A.D. at Jalor.<sup>17</sup> Several *Rāsas* are known to have been written by Śālibhadra, Abhayailaka, Lakshmiśīlaka, Dharmakalīśa etc.<sup>18</sup> Brahma Jinadīsa is the author of *Yāodharārīṣī*, *Ādīnātharīṣī*, *Śrenikārīṣī*, *Sumukīrīṣī*, *Karakandūrīṣī*, *Karma-*

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|---|--|-------------------------------------|
| 1. <i>Vīramīśī</i> , II, p. 232.                                      | 2. <i>PS</i> , p. 233.   | 3. <i>Vīramīśī</i> , I, p. 71.      |
| 4. <i>PS</i> , p. 230.  | 5. <i>Ibid.</i> , p. 206.                                      | 6. <i>Ibid.</i> , p. 278.           |
| 7. <i>Ibid.</i> , p. 249.   | 8. <i>Vīramīśī</i> , I, p. 45.                                 |                                     |
| 9. <i>Hindi Jaina Sūkṣṭya</i> kā <i>Sāṅkshipta Itihāṣa</i> , p. 48.   |  | 10. <i>Ibid.</i> , p. 206.          |
| 11. <i>Hindi Jaina Sūkṣṭya</i> kā <i>Sāṅkshipta Itihāṣa</i> , p. 203. |  | 12. <i>Ibid.</i> , 13. <i>Ibid.</i> |
| 14. <i>Vīramīśī</i> , I, p. 156.                                      | 15. <i>Ibid.</i> , II, p. 36.                                  | 16. <i>Ibid.</i>                    |
| 17. <i>Bhadrabihūvaidyā</i> , III, p. 203.                            | 18. <i>Śrī Tatiindrānārī Abhinandana�rentha</i> , pp. 121-127. |                                     |

*Pipakarāta*, *Sripilarāta*, *Pradyumnerāta* and *Dhanapilarāta*.<sup>1</sup> Brahma Rāyamala composed the *Nemīvararāta* in 1568 A.D. and *Sripularāta* in 1573 A.D.<sup>2</sup> Bhagatāka Surnasikitti, pupil of Jñānabhushaṇa, wrote the *Dharma-purikshirāta*.<sup>3</sup> Jñānadāsa and Kanakasundara wrote respectively the *Sri-charitrāta* and *Saghalasārāta*.<sup>4</sup> All these *Rātas* are written in the language which is a mixture of Rājasthāni and Gujarāti.

(vi) **PAṄCHATANTRA LITERATURE:** Jainas have taken a great interest even in important works of profane narrative literature. *PaṄchatantras* were written by Jaina authors from time to time to facilitate the grasp of difficult problems of life. Pūrnabhadra completed the *PaṄchatantra* in 1119 A.D.<sup>5</sup> A Jaina monk Megharījaya wrote the *Paጀchākhyāna* in 1660 A.D.<sup>6</sup> The *Paጀchākhyāna* was also written by Bachchhavīja in Rājasthāni language.<sup>7</sup>

### (3) KĀYYAS, MAHĀKĀVYAS AND OTHER SMALL POEMS

Jaina teachers cultivated the art of poetry not so much for its own sake as to carry the message of the Tīrthaṅkaras to the people in a form they liked the best. They have written a large number of such works. Some of them rank quite high among the books of this class and enrich poetical literature.

Dhanapāla is the famous poet of the tenth century A.D. In his last days, he seems to have settled at Sānchor where he composed his Apabhraṇa poem '*Satyapūrīya Sri Mahātra Utsāha*' in praise of the Satyaputa image of Mahāvīra. Earlier probably at Dhārā, he had written the *Kisobhupuṇchālīka*, *Mahāvīrasāra* and Sanskrit commentary on a poem written by his younger brother, Sobhana, in honour of the 24 Tīrthaṅkaras.<sup>8</sup> Both the style and the language of his poetry are elegant and charming. Dhanēśvarasūri, pupil of Jineśvara Suri, composed the *Satrūṇīṣyamābātīmya*.<sup>9</sup> Another disciple of Jineśvarasūri named Jinachandasūri is the author of *Smṛtiregareṇyatilā*.<sup>10</sup> This work appears to have been very popular, for it is referred to in several books. Jinavallobhasūri was a profound scholar who had equal command both over Sanskrit and Prākṛti. The *Sṛigīratākṣa*, *Śvapnāśākariabāra* and *Chitrakāya* are known to be his works. He is also the author of several *Stotras*.<sup>11</sup> His Sūrvaka Padmānanda was also a poet who wrote the *Vairūḍya*.

1. JGPB, p. 12 (Int.).

2. JGPB, p. 52 (Int.).

3. Ibid., p. 75.

4. SVRSSG, p. 711.

5. JISI, p. 340.

6. Ibid., p. 853.

7. SP V, No. 4.

8. JSSI, p. 206. See also JSS, III, 1.

9. JGO, p. 14.

10. Catalogue of MSS in Jaisalemer Bhāṣyārās, p. 21.

11. JSSI, p. 232.

*sataka* in Sanskrit.<sup>2</sup> This book is different from the work of Bhartṛihārī. It is less emotional but the language is lucid and polished. To Vāgbhaṭa of the same period is assigned the *Neminirṇaya* dealing with the life of Neminātha. Vāgbhaṭa was the son of Chhāḍa of Prāgvāja caste and of Abiebhūrapura.<sup>3</sup> The Praśasti of the Bijaulia inscription<sup>4</sup> dated 1170 A.D. has been written in the refined Sanskrit language by Guṇabhadra who must have written other works but they are not available.

Jinadattasūri, pupil of Jinavallabhaśūri, was such an influential Achārya that he was considered as the *Kalparikṣa* of Marudhara. He wrote in Prākṛit, Sanskrit and Apabhraṃśa. The *Cbaitiyavānskulaka*<sup>5</sup> and *Arasthakulaka* are his poetical works. Besides, he composed the *Sauvālbhīkṣayistotra*, and *Vigñavānīśtotrā*.<sup>6</sup> Hemachandasūri was also a notable poet who wrote *Durgāranyakāra* in Sanskrit and *Kumārapālacharitra* in Prākṛit. These two works are quite well-known in Indian literature. Besides, he wrote *Vitarāgaśtrotro* and *Mahāderavastrotro*.<sup>7</sup>

Pāṇḍita Āśādhara is also the well-known poet who wrote the *Bharatavarshābyudaya Mahākāvya*, *Rājmatiripraladakha*, *Khayālakāvya* with the *Srogaśūstikā*. His work of lesser importance are *Aśukurāropenavibhi*, *Abhibhokavibhi*, *Jinabhasraṇām*, *Isbopadesuttoraśūstikā*, *Jinakulapāṭī*, *Paṭchakalyānakamātā*, *Svastimangalavidhāna*, *Siddhachakrapūjā*, *Dikṣipujā* and *Pratishyabāsā*.<sup>8</sup> The commentary on the *Digvijaya* of Hemachandra was written by Abhayasūlaka, pupil of Jinēśvarasūri at Pālaṇapura in 1255 A.D.<sup>9</sup> Hammīramahākāvya written in the fourteenth century A.D. by Nayachandra describes the heroic deeds of Hammīra who bravely fought with the Muslime at Ranthambhor.<sup>10</sup>

The Jaina scholars composed a number of Stotras in praise of the Tirthāṅkaras and Āchāryas. Pādmanandi composed the *Hīrānālipārītrāmāthastavana* and *Bbāvānīśpaddhati*.<sup>11</sup> The *Vitarāgaśtrotro*, *Śūntijinastotra*, *Rāvayapārīvanāthastotra*, *Pādmanandipānubhūti*, *Karmāśtbtska*, *Ekalvāsaupti*, *Paramātmaraṭṭastotra*, *Jinvaradarśanabbāvānāchaturvidhūlikā*, *Lakṣmīśtrotro* and *Yati-bhāvanāśbhasaka*<sup>12</sup> are also attributed to him, but it is not definite whether they

1. JSSI, p. 234. 2. JSAL, p. 483. 3. EI, XXIV, p. 84. 4. JSSI, p. 233.

5. Ibid., pp. 299-300. 6. JSAL, pp. 134-135. 7. JSSI, p. 410.

8. Edited by N. J. Kirtane, Education Society Press, Bombay, 1879.

9. JGPS, p. 30. 10. RJSPQS, p. 411.

are of this Padmanandi or some one else of this name because there is no mention of his teacher Prabhāchandra in them. His pupil Subhachandra wrote the *Śuravidstavarṇa*.<sup>1</sup> About *Sabatragmūpījā*, *Palyaviddhīn*, *Sārdhadraṇyapījā* and *Trikalṣṇapījā*,<sup>2</sup> we are not definite whether they are of this Subhachandra or of Subhachandra of Idar. Jinachandra, the pupil of Subhachandra, composed the *Chaturviditijñāstotra*.<sup>3</sup> The *Chaturviditīrthankarastotra* was written by Bhāṭṭākāra Sakalakīrti.<sup>4</sup> His disciple named Brahma Jīvadīsa composed the *Jambudvīpapījā*. Jīvālshushapa<sup>5</sup> is the author of *Nemināthakāryapāṭījikā*, *Panchāśikāyastikā*, *Dashakṣobhanḍyātpāna*, *Āśilārāphāgī*, *Ikṣukātma-*  
*rodyātpāna*, *Sarasvatīpījā*, *Rishimandatapījā* and *Jinastati*.

The *Nemināthakārya* was written in 1438 A.D. by Kīrtiratnasūti.<sup>6</sup> In the same year, Charitratatoagāṇi wrote a *Prāstikārya* of Mahāvīra at Chitor.<sup>7</sup> His one more Kāvya named *Dīnepradīpī* is also available.<sup>8</sup> In 1416 A.D., Upādhyāya Jayasāgara made amendments in the *prāstuti* of the temple of Pārśvanātha and composed the *prāstuti* of the temple of Sāntinātha at Jaisalmer.<sup>9</sup>

In the sixteenth century also, a number of Kāvyas were written by Jaina authors in Rajasthan. The *Pārvatībhaktākāryapāṭījikā* was written by Subhachandra, pupil of Vijayakīrti of Idar on the inspiration of Bhāṭṭākāra Śrībhushaṇa.<sup>10</sup> It is a commentary on the *Pārvatībhaktākārya* of Vādirāja. His other works are *Tridhachchhatravīñdusīpījāpīṭībī*, other pājās and stories. Bhāṭṭākāra Prabhāchandra, probably a pupil of Jinachandra, wrote the *Suparīṣṭīstavarṇa*, *Rātanapīṭīvastuvānum* and some pājās.<sup>11</sup> Bhāṭṭākāra Dharmachandra, made the *Kusumākhvānatāndyātpāna-pījā*.<sup>12</sup> Bhāṭṭākāra Chandrakīrti is the author of the *Siddhastavarṇa*, *Siddhajayamīṭī* and some Pujās.<sup>13</sup>

Guṇavīṇaya is specially famous for his commentaries on several literary works. Some of them were written in Rajasthan such as *Khaṇḍaprāstuti* in 1584 A.D., *Naladasvayansīchampāṭītti*, in 1589 A.D., *Raghuvrakārtī* in 1590 A.D. and *Laghudāntīvrittī* in 1602 A.D. His other notable Sanskrit commentaries available are *Karmachendravariṣṇaprabandhabhāṣītī*, *Indriyaparōjayāstokāvrittī*, *Logdhajīvāntīvrittī*, *Śīlopanīṣadāvīṭī*, *Datārīntaskandha-*

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|-----------------------------------|---|----------------------------------|
| 1. <i>Anubhāva</i> , XII, No. 10. | 2. RJSBG8, p. 423.                        | 3. <i>Anubhāva</i> , III, No. 2. |
| 4. RJSBG8, p. 424.                | 5. JSAT, p. 530. See also RJSBG8, p. 405. | 6. RJSBG8, p. 405.               |
| 6. JSSI, p. 471.                  | 7. JRAS, Vol. 63, Yr. 1908.               | 8. RB, III, No. 2.               |
| 9. NJI, No. 2112 & 2154.          | 9. JSAT, p. 530.                          | 11. RJSBG8, p. 412.              |
| 12. Ibid., p. 419.                | 13. Ibid., p. 402.                        |                                  |

*ritti, Rishimayapadotsavabūri* etc. He made 117 interpretations of the word 'Samavaytha.' He is also the author of *Vishnuratnasangraha*.<sup>1</sup> *Vijayadarmahītmya, Aranśthastutisuritti* and *Vidvatprabodhakārya* are the works written by his disciple Śivallabha.<sup>2</sup> Guṇarāma, pupil of Vinayasamudra, composed the *Kākyaprakāśa, Ragmanstutiritti* and *Sārasvatikṛṣṇachandrikā*. The work named *Kākyaprakāśa* is the most popular and scholarly work in Sanskrit poetics.<sup>3</sup>

The name of Samayasundara tanks high among the Jaina poets of the sixteenth century. He utilised his poetic power in composing the *Rāsa, Champā, Gīta* etc. His aim in writing as he says was not to show scholarship but to serve the people. His first work is the Sanskrit *Kāvya* named *Bhūrūstaka* written in 1584 A.D. He also wrote the *Aśvataḥkṣetra* in which he gave eight lakhs of interpretations of the sentence containing eight letters 'Rājño Dadate Sankhya'. It was presented in the royal court of the emperor Akbar who was surprised to hear. He is also the writer of *Jinavibhupadotsavakārya* and *Ragmanstutiritti*.<sup>4</sup>

Upādhyāya Sūrachandra wrote the *Pānebutīrthīśleshābhīskṛakātaya* which is highly elaborate. Besides, the *Aśvatarthikāryavarttī, Pānebaravagapari-bhāṣṭitāma* and *Ajitaśāntitāma* are also attributed to him.<sup>5</sup> Though Sahajakīrti wrote in the language of the masses, his poetical works and *sikṣas* in Sanskrit are also available. He is the author of *Pānevastanāma* inscribed on Satadala Padmayantra in 1626 A.D.<sup>6</sup> In addition, the *Mahāśrastutivrittī* in 1116 A.D., *Sārasvetiyatti* in 1624 A.D. and *Gautamaśākunīvrittī* were written by him.<sup>7</sup> In 1642 A.D., Sumativijaya prepared the *Raghuvanshāśākītī* and *Meghadūtavrittī*.<sup>8</sup>

Meghavijaya of Tapāgachchha is also the notable poet who wrote the *Derśānandībhyudyanasabkārya* at Śāradā in 1670 A.D. His other poetical works known to us are *Meghakālyapūrtī, Meghadūtusamaryādhikā, Digrijayamādhikārya, Saṃpasandhānamohākāryavastīka, Pānebutīrthastuti, Arhadgītī* and *Bhaktīmāravarttī*.<sup>9</sup> Guṇavijaya wrote his treatise on the *Vijayaprasasti-kārya* at Śrimāla and Jodhpur but gave its finishing touches at Sirohi in 1631 A.D.<sup>10</sup> Lakshmiyallabha, pupil of Lakshmiśākunti, wrote the *Dharmopadkārya* with his own commentary in 1688 A.D. His commentary on *Kumārasambhava* is also available.<sup>11</sup> His disciple named Lakshmiśākunti is the author of

1. RB III, No. 2. 2. JGO, p. 50. 3. RB III, No. 2. 4. NPP, Vol. 57, No. 1.

5. *Jaina Siddhānta Bhāskara*, XVII, No. 1.

7. *Jaina Siddhānta Bhāskara*, XVI, No. 2.

9. NPP, Vol. 56, No. 4.

10. RB III, No. 2.

6. NJI, No. 2613. 8. RB III, No. 2.

11. Ibid.

the *Pūdāpārtīstava*.<sup>1</sup> In 1679 A.D., Dharmavardhana wrote the *Pūdāpārtītṛ-  
bhaktānurasvapajñānritti* and other *stotras*.<sup>2</sup> His grand pupil Jīnatilaka is the  
author of *Lekhakīrtu*, and he also composed several *stotras*.<sup>3</sup>

Numerous *pūjās* are attributed to Bhāṭṭāraka Devendrakīrti.<sup>4</sup> It is not definite whether he belongs to the seat of Klar or Jaipur but he definitely lived in Rajasthan. Brahma Rāyamalla composed the *Bhaktānurasvapajñānritti* and *Bhavishyadatta Cbastā*. The poet Jagannātha wrote the *Svetāmbaraparājaya*, *Caturvīñatati Sandhānarepajñānritti* and *Sukhamīlā*. His *Śringārasamudra-  
kīrtu* and *Nemināndradattostotrasvopashu* are also known but they are not available.<sup>5</sup> His brother Vādirāja was also a poet who wrote the *Jhānavachan-  
stotra*<sup>6</sup> and *Kavichandrikā*.<sup>7</sup> Bhāṭṭāraka Surendrakīrti<sup>8</sup> and Bhāṭṭāraka Vijaya-  
kīrti<sup>9</sup> are known to have composed several *pūjās* in praise of Tīrthaṅkaras.

Rātnavijaya composed the *Gautamījukīrtu* in 1750 A.D. at Jodhpur, which has been published with the treatise of his pupil named Kshamā-  
kalyāṇa. His *Stutiprabhāsikā* and *Drātriklikṣajñānapūjā* are also available.<sup>10</sup> His pupil Upādhyāya Kshamākalyāṇa made the *Sūktiratnātī* with *Stropijñā-  
ritti* at Jaisalmer in 1790 A.D.<sup>11</sup> In 1802 A.D., Puṣyāśāla<sup>12</sup> and Sivachandra<sup>13</sup>  
have written the *Caturvīñatati* and the *Pradyumnaśātpurakāti* respectively.

In medieval times, Jaina literature began to be created in Hindi and Rajasthani languages. In the fifteenth century, Sakalakīrti composed the *Āśubhāpratibodhasāra*, *Nemīśvaragītā* and *Muktāratīgītā*.<sup>14</sup> His younger brother Brahma Jinadīsa wrote several *pūjās* and *gītas* in mixed Rājasthāni and Gujarātī.<sup>15</sup> Akhayarāja Śrimāla of the seventeenth century A.D. is the author of *Ekiśhvara-stotrabhāṣṭi*, *Kalyāṇamandirastotrātrābhāṣṭi* and *Bhaktānura-  
stotrabhāṣṭi*.<sup>16</sup> Hemarāja Godikā translated the *Pravrbdhasāra* of Kundkunda in Hindi verses in 1667 A.D.<sup>17</sup> Dilācāma of Būndi composed the *Āśvānādātī* in 1711 A.D.<sup>18</sup> Anandagāma of Merta is the author of *Caturvīñatijñānastava* which is a highly spiritual work.<sup>19</sup>

1. RB III, No. 2. 2. Ibid. 3. Ibid. 4. RJSGS, p. 407. 5. JGPS, p. 88 (Int.).

6. This stotra has been published by Manikchandulca Granthamālā.

7. JGPS, No. 141. 8. RJSGS, p. 426. 9. Ibid., p. 420.

10. RB III, No. 2. 11. Ibid. 12. Ibid.

13. Ibid. 14. RJSGS, p. 424.

15. Ibid., p. 404. See also JGPS, p. 12 (Int.). 16. RJSGS, p. 397.

17. Anekānta, XI, p. 348. 18. PS, p. 222.

19. Vīraśālī, II, p. 77.

In the eighteenth century A.D. Dipachandra Kāsalivāla wrote some poetical works full of spiritual thoughts. Khuślachandra Kālī translated some Sanskrit works into Hindi verses. Pandita Daulatarīma Kāsalivāla was a statesman as well as poet. First he acted as an envoy of Sawai Jayasimha at Udaipur but afterwards became a minister of Sawai Mādhosimha, son of Jayasimha.<sup>1</sup> He is the author of several poetical works such as *Chenīstādādaka*, *Virekṣavīra*, *Cobhabhāṣṭa*, *Adhyātmabrahmākhyātī*, *Ātmabhattī* and *Siddhāpūjī*.<sup>2</sup> Pandita Jayachandra Chhēbarā translated some Sanskrit works into Hindi; and he is also the author of *Devāgumīstotrabhāṣṭa*, *Bhaktīmarastotrabhāṣṭa* and *pedas*.<sup>3</sup>

The poet Budhajana<sup>4</sup> is known to have written four poetical works such as *Budhajīmūsatasāt*, *Tattvārthabodha*, *Budhajīmūlīṣa* and *Pāñchāstikāya*. In the *Budhajīmūsatasāt*, there are about seven hundred 'dobes'. It is divided into four Prakarayās such as *Devānūryātakā*, *Subhāshīlītī*, *Upadeśādhikāra* and *Vīradgubhāṣṭa*. The *Tattvārthabodha* was written in verse in 1842 A.D. His third work *Budhajīmūlīṣa* is the collection of the *Cobhabhāṣṭa* *Iṣṭācchātītī*, *Dardanapuchchātī*, *Barahabhrāntīpūjāna*, *padas* etc. His fourth work is the translation of *Pāñchāstikāya* in Hindi verse. Pārasadāsa Nigotiyā<sup>5</sup> is the author of the *Pāraṇālīṣa* written in 1863 A.D. It contains the various *statis*, *pūjās*, *padas*, *gīta* etc. Pandita Sadāsukha Kāsalivāla<sup>6</sup> is the writer of several poetical works such as *Nātako-saṃyogaśāra*, *Akālākītibhāṣṭakamocanikā*, *Mṛityumābortsava*, *Nityānītyapūjā* and *Deviśidhīpūjā*.<sup>7</sup> In the twentieth century A.D. Bāhadeva Pājani composed the *śānavarnamālā* and *Jīmāstakā* at Bikaner.<sup>8</sup>

In the Rājasthāni language, most of the literature belongs to the Jainas. Samayasundara is the distinguished poet of Rājasthāni language. *Sthārīmocanikā*<sup>9</sup> is the Jaina Rāmāyaṇa written by him in Rājasthāni language. His other poetical works are *Pradyumnaśampātī*, *Chīrapratyekabandharāśa*, *Līlāvīraśāśa*, *Priyamelikārāśa*, *Priyatīrthaśampātī*, *Valkulabhrīśāśa*, *Śatruñājorāśa*, *Vastupālāśa*, *Thārachchītī-śampātī*, *Kṣubhākṣumāraprabandha*, *Champakudreshī-śampātī*, *Gautamaprichchītī-śampātī*, *Dhanadattashāśupātī*, *Sādbhūtāndas*, *Pakṣjārishi-*

1. प्रसूता को पायी इह अनुचर जन को जानि, मरी जम्बूल को सही जाति पक्षावग भासि । जय की रास्ती उपा पे, रहै उदयारू गाहि, जज्ञगिह कुणा कोर, राहै अमृते गाहि—प्रध्यात्मवाचाकंदा।

2. RJSBGS, pp. 407-08.

3. Ibid., pp. 403-04.

4. Anokīnta, XI, p. 243.

5. Virawāni, I, p. 286.

7. RJSBGS, p. 424.

6. Ibid., II, p. 7.

8. Viravādi, IV, p. 297.

rāsas. *Draupadiśchaupatī*, *Kesi-prabandhu*, *Dīnādīchandrabaliyā* etc. *Kshemāchchhatīśī*, *Karmachchhatīśī*, *Paryachchhatīśī*, *Dusplakshavarmanachchhatīśī*, *Samiyāchchhatīśī*, *Āloyorāchchhatīśī* etc. Jinaharsha composed several *stavas* and *rāsas*. *Nandabhattīśī* *Chumpatī* was also written by him. Jinasamudrasūti composes various *rāsas* and *stavas* containing about fifty or sixty thousand stanzas. Jitamala was a great poet of the Rājasthāni language and composed about one lakh *Stokes*. Dalapatiwijaya is the author of *Khumāgarāśo*. *Gorābādhu* and *Padmavatī-ākhyāna* were written respectively by Hemaraina and Labdhodaya. Somasundara composed a poem on *Ukādaśīkatha*. The other important poetical works written in Rājasthāni language are *Bhūrtūkariśatakabātīśīśka*, *Amurātaka*, *Laghuvarabātīśīśka*, *Kisamukhamoyībhāskarī*, *Dhūrtākijyāmbhāskarī* and *Kādambarīkātīśīśka*.<sup>1</sup>

#### (4) SCIENTIFIC AND TECHNICAL LITERATURE

The contributions of Jainas to the scientific and technical literature are also considerable.

(i) ALĀṄKĀRA (POETICS): As the Jaina poets wrote numerous works of poetry in high flown *Kārya* style, it was natural for them to write *Alāṅkāras*. Hemachandra wrote the *Kāryāṇvāśa* with his own commentary called the *Alāṅkāra-chintāmaṇī*.<sup>2</sup> Papdiṇī Āśādhara wrote a treatise on the *Kāryāṇvāśa* of the famous Āchārya Rudraṇi but it is not available.<sup>3</sup> Vīgbhaṇa, son of Nerukumāra of Mewar, wrote the *Kāryāṇvāśa-saṃsāra* with a commentary of his own called *Kāryāṇvāśī* in about the fourteenth or fifteenth century.<sup>4</sup> Vādirāja, minister of the king Rājasiṅha of Todiñagara composed the *Kavichandrikā*, a treatise on the *Vīgbhaṇālāṭikā*.<sup>5</sup> Works on poetics were written also in Rājasthāni language such as *Vīgbhaṇālāṭikārūḍibodha*, *Videgllāmākṣamayaprabādīrābodha* and *Rasikapriyābhūtīrābodha*.<sup>6</sup>

(ii) GRAMMAR: Knowledge of grammar is also necessary in order to have mastery over literature. With this object in view, works on grammar were written by Jaina scholars from time to time. Budhbhūtiśgarasuri, brother of Jinesvaraṇsi, wrote a comprehensive Sanskrit and Prākṛti Grammar, the *Pāñcagranthī* at Jalore in 1023 A.D. after consulting some other works.<sup>7</sup>

1. SVBSSG, pp. 703-722.

2. JASL, p. 310.

3. JSM, p. 430.

4. Ibid., p. 486.

5. JGPS, No. 141.

6. SVBSSG, p. 707.

7. Catalogue of MSS in Jaloremer Bhāṣyālāra, p. 20.

Hemachandra, *guru* of Kumārapāla, was another great grammarian. His grammar known as the *Siddhāntamūḍikarṇī* is a well-known work on the subject. Hemachandra wrote his grammar by the orders of King Jayasimha who had procured for him eight older grammatical works from the library of Sarasvati in Kashmir. It is divided into eight chapters. The first seven deal with Sanskrit and the last one with various Prākrits and Apabhraṃṣṭa. The author himself wrote two commentaries on his work, a shorter and a longer one; besides an *Uttarāstra*, a *Dvītīyāstra* and *Lingānuśāṣṭi*.<sup>1</sup> Jayakirti is the author of *Cchandonatārīṣī*.<sup>2</sup> Jayakirti seems to be the same person as mentioned in the Chitorgarh inscription of 1150 A.D.<sup>3</sup> In this inscription, he has been described as the teacher of Rāmakirti. Pāṇḍita Āśādhara is the author of *Kṛiṣṇākṣipā*.<sup>4</sup>

In the sixteenth century, a Prākrit grammar known as *Chintāmīni* was written by Bhāṭṭācāra Subhachandra.<sup>5</sup> Śrīvallabha wrote commentaries on old grammars such as *Lingānuśāṣṭi* and *durgipuduprabhāvritti* and *Abhidhānamūlamālāvritti*. His other independent works on grammar are *Chaturdasaśvarinīdasthāna* and *Sāratātupriyogamīrīya Vyākaranā Kathinālabdarvītti*.<sup>6</sup> Sāratayasundara wrote a treatise on the *Vṛittaratnākara* in 1547 A.D.<sup>7</sup> Sahajakirti was also a great grammarian who wrote *Sārasastīvritti* in 1624 A.D. and *Śabdergyānyāsharīra* and *Nāmabōhi*.<sup>8</sup> Udayakirti made the *Padayāstīthījīka* in 1624 A.D.<sup>9</sup> The *Cchandrostāmī* of Lābhavardhana is also available. The poet Rāyamalla wrote the *Cchandasāstra* and *Pīggala* in Hindi.<sup>10</sup> The works on grammar such as *Chandrāprabha*, *Hemalabdācandrikā* and *Hemalabdāprakriyā* were composed by Meghavijaya.<sup>11</sup> Chandrakirti wrote *Sukobhikīdīpīka* on the *Sārasastīyākaraṇī*.<sup>12</sup> His disciple Harshakirti was also the grammarian who wrote the works namely *Sāratādīpīka*, *Dhārīpūthātarāngī*, *Śrādījanīmālā* and *Śrātabhāṣīvritti*.<sup>13</sup>

The poet Sobhacātha composed the *Cchandasāramanī* in 1769 A.D. at Jaipur during the reign of Pṛithvisimha.<sup>14</sup> Kuśalalībha<sup>15</sup> and Rājasonī<sup>16</sup> wrote the *Pīggalāśramanī* and *Dobāchumātrīka* respectively in Rājasthānī language.

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|--|--------------------------|----------------------|-----------|
| 1. JSSI, pp. 302-06  | 2. JGPS, No. 60.         |                      |           |
| 3. This inscription has been published in Epigraphia Indica. |                          |                      |           |
| 4. JSAL, p. 135.   | 5. Ibid., p. 633         | 6. RB III, No. 2.    |           |
| 7. JGG, p. 49.   | 8. Ibid., p. 50.         | 9. RB III, No. 2.    |           |
| 10. Anckēnta IV, No. 2.                                      | 11. NPP, Vol. 55, No. 4. | 12. RB III, No. 2.   |           |
| 13. JGG, p. 50.  | 14. PS, p. 212.          | 15. SVRSSCI, p. 706. | 16. Ibid. |

Other works written in this language are *Bālatikshā*, *Uktiratnākara*, *Uktisamudheya*, *Kōtantrabālārabodha*, *Pāñcasandhibālārabodha*, *Hemaryākarapabbhāshātikā*, *Sārusvataśālārabodha*, *Pingalatīrṇayū*, *Dubachandrīkī* and *Vṛittoratnākarabālārabodha*.<sup>1</sup>

(iii) LEXICOGRAPHY: Closely connected with grammar is lexicography. Hemachandra is also the author of the lexicographical works which he compiled as supplements to his grammar. His *Lingāntīṣṭana* is accompanied by his commentary. Besides that, he wrote four lexicons *Abhidhānachintāmani*, *Anekārthasāgraha*, *Dekhnāmāṇī* and *Nigrahanālberha*, all of them, except perhaps the last, accompanied by his own commentaries.<sup>2</sup> Jinabhadrasūri, pupil of Jina vallabhasūri, composed the *Aparavagānamāṇītākāla*.<sup>3</sup> *Amarakośinīkī* was written by Pāṇḍita Āśādhara but it is not available.<sup>4</sup> In 1397 A.D., Jñānastīlaka made a commentary on the *Śobdaprabhedakāla*.<sup>5</sup> His disciple named Śrivallabha wrote a treatise on the *śilāchikāka* of Jineśvarasūri in 1398 A.D. and *Sāroddhātāravitti* was made by him on *Abhidhānāmāṇī*.<sup>6</sup>

(iv) GEOGRAPHICAL WORKS: Jaina scholars also wrote some geographical works but they are not accurate. Haribhadrasūri composed *Lokabindukshetrasmāsaṇī* in the eighth century A.D.<sup>7</sup> *Jambūdīpapraṇī* was written in the tenth century by Padmanāodi at Batab in Korah state probably during the reign of Saktisidha of Āhar in Mewar.<sup>8</sup> Vijayasimha made the *Kshetraśāstra* at Pāli in the fourteenth century.<sup>9</sup> In 1388 A.D., Pūnyasāgara Mahopādhyāya composed the *Jambūdīpaprajñaptīkī* at Jaisalmer.<sup>10</sup> Surendrakīrti, pupil of Kshemendrakīrti, wrote a commentary on the *Jambūdīpaprajñaptī* in Sanskrit in 1776 A.D.<sup>11</sup>

(v) ASTRONOMICAL WORKS: There is hardly any branch of literature that has not been treated by the Jainas. Astronomical works were written by Jaina authors from time to time. Haribhadra was an astronomer who wrote the *Laghuāuddhi*.<sup>12</sup> Durgadeva, who flourished in the eleventh century at Kāman near Bharatpur, was an astronomer of note. He wrote the *Ardhakāṇḍa* in Prākrit devoting to the description of different astronomical and astrological circumstances and conditions leading to the rise and fall in

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|---------------------------|-------------------|--|--|
| 1. SVRSSG, p. 707.        | 2. JSSI, p. 309.  | 3. JGG, p. 16.                                       | 4. JSAL, p. 135.                             |
| 5. IR III, No. 2.         | 6. JGG, p. 56.    | 7. Ibid., p. 9.                                      | 8. <i>Paribhāna Jaina Vākyasācī</i> , p. 67. |
| <i>Vākyasācī</i> , p. 46. | 9. RB III, No. 2. | 10. Catalogue of MSS. in Jaisalmer Bhagelāras, p. 8. | 11. PS, p. 8.                                |
|                           |                   |  | 12. JSSI, p. 182.                            |

prices of various commodities, articles of food, drink, animals and others.<sup>1</sup> In 1564 A.D., Hirakalāśa of the Kharatarangachchha composed an important work named *Jyotiśasāra* in Prākrit at Nagaur.<sup>2</sup> *Dīkṣhbṛhatīśādiśuddhi* was written in 1628 A.D. by Samayasāra at Löpākaraṇapura.<sup>3</sup> Dhanatāja made a commentary on the *Mahāderīśāraṇī* in 1635 A.D. at Padmāvatī.<sup>4</sup> The famous Bhānuçandra prepared a treatise on the *Vānantarājyalakṣmaṇa* at Sirohi.<sup>5</sup> Harshakirti of Nāgapurīya Tapīgachchha wrote the *Jyotiśastroddhītra*.<sup>6</sup> Meghvijaya was well-versed in the science of astronomy and wrote the works namely *Varshaprabedha*, *Ramolalāstra*, *Hastarañjīvana*, *Udayadīpika*, *Pratnasundari* and *Vīkhyāntravidhi*.<sup>7</sup> Yaśasvatasīgara is the author of *Geabulāghoravārtika* and *Yajorājīrājapaddhatis*.<sup>8</sup>

The astronomical works were written also in Rājasthāni such as the *Laghuñātakarnīhanikā*, *Jītakakṣraṇopaddhātibūṭirabodha*, *Vivāhapañcālabūṭirabodha*, *Bhūmīṇḍipakutīlārābodha*, *Chāmatkārachintīmanibhūṭirabodha*, *Mūhūrtacintīmanibhūṭirabodha*, *Vivāhapañcālabbāshī*, *Genitasābhīṣṭa*, *Pūrveśāgamaṇacāraṇpāṭī*, *Sukhanādīpikācāraṇpāṭī*, *Angaphurkanacāraṇpāṭī*, and *Varshaprabhāphalasāhīṣṭa*.<sup>9</sup>

(vi) WORKS ON MATHEMATICS: Jainas have written some works on Mathematics also. A mathematical work named *Uttarachhātīṣṭi* was written in Sanskrit by Sumatiñī, pupil of Jñānabhūṣṭana.<sup>10</sup> The *Arthasandriṣṭiprakāśikā* of Pañdita Todaramala is a work of high merit in mathematics.<sup>11</sup> Pañdita Maññālā Sāṅgītī was well-versed in this science. The *Līlāratnībhūṭibhāṣyapāṭī* and *Genitasāmbhāṣpāṭī* written in Rajasthani language are credited to him.<sup>12</sup>

(vii) WORKS ON MEDICINE: Works on medicines were written by Jaina authors from time to time. Pañdita Āśadhara wrote a commentary named *Aśtaṅgahrīdayayoginīśākhā* on the famous work of Vāgbhaṭa but it is not available.<sup>13</sup> Dipachanda, pupil of Dayātilaka, wrote a work on medicine named *Langhanapathyamīryaya* at Jaipur in 1735 A.D. It deals with treatment by fasting.<sup>14</sup> The works written in Rājasthāni language are *Mādbaranidānt-*

1. Singh Jaina series, XXI, (Int.).

2. Ibid.

7. JGG, p. 58.

10. JGPS, p. 75 (Int.).

13. JSAL, p. 196.

2. RB III, No. 2.

5. RB III, No. 2.

8. Ibid., p. 59.

11. Archīvā VI, No. 8.

14. RB III, No. 2.

3. Ibid.

6. Ibid.

9. SVRSSG, p. 707.

12. RB III, No. 2.

*tabbā, Samipūtakalikītabbādraya, Pathyōpathyatabbā, Vaidyaśrīnītabbā, Satalokītabbā etc.*<sup>1</sup>

### (5) HISTORICAL AND POLITICAL WORKS

From time to time, Jaina scholars have written some works which throw some light on history. Hemachandra is the author of *Dvayāśrayakārya* and *Kumārapālakaritṛa* which deal with the history of the Chālukyas of Anahilavāda.<sup>2</sup> The former describes the conquest of Siddharṣṭha Jayasimha and the latter claims to be a biography of the King. Abhayatilaka and Pūrṇakalāṣa wrote a commentary on the *Dvayāśrayakārya* of Hemachandra.<sup>3</sup> Nayachandrasūri is the author of *Hamenitrabdhikāya* which describes the heroic feats of Hamentra in his fight against Alauddin Khilji. In 1440 A.D., Jinaharsha wrote the *Vastupūjatātpālakaritṛa*.<sup>4</sup> Gupavijaya wrote a commentary on the famous historical poem named *Vijayapratasti* in 1631 A.D.<sup>5</sup> The historical poem named *Dīgijayamahākārya* was written by Meghvijaya.<sup>6</sup> An incomplete work named *Rājavishvararyāma* written in Sanskrit describes the important dynasties of India.<sup>7</sup>

A large number of *Tīrthmālās* written by Jaina scholars are found and they actually form a branch of Jaina literature. These are the recorded accounts of saints and scholars who went from place to place. These are just like our so-called guide books. We find in them the names of the Tīrthas, history of their origin and miracles associated with them. The *Saklatīrbhastavāna* of Siddharshi,<sup>8</sup> *Vīrabhūtīrbhakta* of Jinaprabhasūri<sup>9</sup> and the *Tīrthmālās* written by Vinayaprabhasūri,<sup>10</sup> Saubhāgyavijaya and Silavijaya are noteworthy. Some *Tīrthmālās* and *stavarūpas* written on separate holy places such as Jīrsivalā, Nāgdā, Phalodhī, Alwar etc. are found. *Chaitrapītā* written by Jaina teachers are also noticed. This type of literature is especially important for the history of towns.

The Praśantis written at the end of manuscripts by Jaina scholars and the inscriptions engraved on the pedestals of images are full of historical

1. SVRSSG, p. 707.

2. JSI, pp. 307-08.

3. RB III, No. 2.

4. JSI, p. 360.

5. RB III, No. 2.

7. IASIBGS, p. 255.

6. Published in Singhi Jaina Series, Vol. 14.

8. Gokhruwala's Oriental Series LXXVI, p. 158.

9. Published in Singhi Jaina Series, Vol. X.

10. *Jaina Salya Prakāśa*, XVII, p. 15.

information. For the reconstruction of medieval history of India, they are valuable sources. The *Purāṇas* of the various Sarighas and Gachchhas are found written in Sanskrit, Prakrit and Rājasthāni languages. They are very useful for the preparation of religious history.

The historical works written in Rājasthāni language are numerous. Muhaṇota *Naiyasiṛiklyāṭa*<sup>1</sup> is a work of the Jaina Divīṇa Muhaṇota Naiyasi of the Jodhpur state. It is very useful for the medieval history of Rajasthan and of neighbouring provinces. His Gazetteer of the Jodhpur State deals with the history of the kings of this state. Besides, it contains the history of each district and village of Jodhpur state. The poet Dhanapatavijaya wrote the *Khammāṇarīśa* which describes the history of Mahārāpūrs of Udaipur.<sup>2</sup> Hemaratna and Labdhodaya composed the *Carabidala* and the *Padmāṇabākhyāṭa* respectively.<sup>3</sup> The Rājīogā *Amarasīṁha kī hīta* was written by his contemporary Jaina Yati.<sup>4</sup> *Rathorō kī Khyāṭa* and their *Vatsāraṇī* written by Jaina Yatis are also available.<sup>5</sup> The *Karmachandradhvavāṇīprabhāndī* throws some light on the history of Bikaner.<sup>6</sup> The *Vatsāraṇī* written in 1834 A.D. gives us a list of the Kachchhāvāha chiefs of Jaipur ruling from 966 A.D. to 1834 A.D.<sup>7</sup> Col. Tod took the help of the Jaina Yati Gyānachanda in writing the history of Rajasthan.

The works on Politics were also written by Jaina writers. In 1603 A.D., at the persuasion of Rāyasiśha, the ruling chief of Bikaner, Yati Udayarāja composed *Rājñītī dohārī*.<sup>8</sup> The works on Politics found written in Rājasthāni language are *Chāyakyanītisākhī* and *Nīiprakāśa*.<sup>9</sup>

From the above survey, it is clear that there is a vast Jaina literature in Rajasthan. Most of it is still lying undiscovered in Jaina Sāstra Bhāṣyāras. Scholars have not so far recognized its value. The Jainas being a commercial class are not attentive to it. Their saints are indifferent to secular subjects and the non-Jainas have no access to it. If it is critically examined and studied, it will be of great service to the Indian literature.

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| 1. It has been edited by Ram Nārāyaṇa Dugnāl and published by Kashi Nāgarī prachāriṇī Sabhā in V. S. 1082. | 2. Ibid. | 3. Ibid.           | 4. Ibid., p. 708. |
| 2. SVRSSG, p. 708.   | 5. Ibid. | 6. Ibid.           | 7. RJSSBG, p. 26. |
| 5. Ibid.   | 8. Ibid. | 9. SVRSSG, p. 707. |                   |
| 8. <i>Hindi Jaina Sahitya ki Saṅkshipta Stikāra</i> , p. 132.  |          |                    | I.R. 12           |

## CHAPTER VI

### JAINA SĀSTRABHĀNDARAS

In the beginning, the Jains followed the Brahmanic traditions of handing down knowledge from generation to generation by memory. When literature increased in volume, this was found impossible; and, therefore, the *sūtra* style of helping the memory was devised and naturally, it became popular. Even this did not help for long as the literature became still more voluminous. Besides, the multiplicity of books caused complications and uncertainties as to the fundamentals of religion and the books embodying. The difficulties were further enhanced by the death of those who were considered authorities and repositories of ancient true lore. To separate the chaff from the grain, a conference was convened at Valabhi in the fifth century A.D. under Devarddhigani to which a number of leading authorities were invited and the Jaina canons were determined.

**SHARE OF THE JAINA MONKS IN FOUNDING THEM:** The credit for the foundation of these Sāstrabhaṇḍaras and the preservation of the manuscripts in them goes however to the Jaina monks who realised their great educational value. These monks were persons of great eminence and as such wielded great influence on the masses. They made indefatigable efforts in explaining to the Jaina intelligentsia the importance of the religious texts and the works of the great masters. It is said that Jinabhadrasuri spent the best part of his life in establishing the store-houses of knowledge for the posterity. In early days, only the palm-leaves were used for writing purposes; but soon, paper became a cheap and enough durable material for writing. The preparation of various copies of the manuscripts was done by the scribes working under Jinabhadrasuri in Rajputana. It was through the efforts of such saints that a part of the great treasure-house of the medieval learning was saved to acquaint us with the glories of the people of Rajasthan in the field of art and literature.

During this period, the Chaliyāśis were firmly established in Rajasthan. The Bhāṭṭākāras and Śrīpujjas began to live in temples. It was natural for them to stole the religious manuscripts for the preservation and

study. This tendency, by and large, gave rise to the establishment of small Granthabhandāras at different places. Regular arrangements were made for copying the manuscripts. Several scholars possessing good handwriting were employed for this purpose. Besides, other Jaina saints, who stayed at one particular place during the rainy season contributed to some extent to the establishment of these libraries, because they also required manuscripts for their study and learning.

**TEMPLES AS THE SEATS OF LEARNING:** In early times, Jaina temples were the centres of learning and were also used for imparting education to the students. It, therefore, became necessary to collect books. In these Sästrabhanydāras, not only Jaina books relating to the various faiths but also those of secular character were kept for study and reference. This indicates that the Jainas in the middle ages were not narrow minded but understood the importance of an all-comprehensive library.

**THE PATRONAGE OF KINGS AND MINISTERS:** The great Jaina kings and their ministers partly for the expiation of their sins as also for the study of their religious literature and partly for their own spiritual welfare and that of their departed kith and kin and their subjects, encouraged writing of new books. They also purchased old manuscripts for their presentation to revered teachers. Mahärājā Jayasimha Siddharāja, who was a great patron of learning, established a royal library by getting a large number of manuscripts on different subjects. He got 1,25,000 copies of *Siddhabhāmyākṣarāṇi* prepared for presentation to scholars and *granthabhanḍāras* of various provinces.<sup>1</sup> Kumārapāla established twenty one Sästrabhanydāras in every one of which he placed the copy of the *Kalpatūtra* in golden ink.<sup>2</sup> Among the great ministers of the states, who founded Sästrabhanydāras may be mentioned the names of Vastupāla and Pethadāsāha, Maṇḍata and others. Vastupāla and Tejapāla became interested in founding them on the advice of their teachers Vijayasenaśuri and Udayaprabhasūti.<sup>3</sup> Pethadāsāha, the minister of Māṇḍavagadha, established Sästrabhanydāras in seven cities including Abu.<sup>4</sup> Even several Jaina statesmen of the former states of Rajasthan are known to have given liberal grants to the Granthabhanḍāras in medieval times.

1. *Prabhāvibhāshācharītra* (See Ramachandraprabhu)

2. *Kumārapālaprabandha*, pp. 96-97.

3. *Upadeśatarangīni*, p. 142.

4. *Bhāratīya Jaina Gramopā Saṅskriti Ane Lekhanakalā*, p. 92.

**CONTRIBUTION OF MERCHANTS AND BANKERS:** Actuated by the desire of service to their religion, merchants and bankers got prepared numerous copies of important manuscripts. It is due to their efforts that a large number of manuscripts are found in the Jaina Sāstrabhaṇḍāras of Rajasthan. It is mentioned in the *Vīraśāstī* that in 1394 A.D., Saṅgrāma Soul, a Jaina house-holder, spent lacs of gold *mahras* in preparation of the *Kalpaśūtra* and *Kālakāchāgukathā* for the benefit of Jaina monks.<sup>1</sup> At the instruction of Jinabhadrasūci of Kharaiaragachchha, Dharaṇīśāha got many copies of palm-leaf manuscripts written for presentation to the Sāstrabhaṇḍāra of Jaisalmer.<sup>2</sup>

**WHY SĀSTRAHAÑDĀRAS IN RAJASTHAN HAVE SURVIVED:** A large number of manuscripts are found in Rajasthan because this province remained comparatively safer and more secure than other provinces. The Rājput kings offered stiff resistance to the Muslim invaders. Although they accepted the overlordship of the Muslim emperors, they were free in carrying on the administration of their states. Besides, they were great patrons of learning and art. It is for this reason that both art and literature flourished in their reign, and their excellent specimens are preserved in the Granthabhaṇḍāras even to the present day.

It is difficult to enumerate the Sāstrabhaṇḍāras of Rajasthan because a small Granthabhaṇḍāra is attached to every temple or Upāsāra. The most important of these are the Bhāṇḍāras of Jaisalmer, famous for the collections of palm-leaf manuscripts from the eleventh to the fifteenth century A.D. These Bhāṇḍāras have paper manuscripts dating from the fourteenth to the eighteenth century A.D. Not only manuscripts but they contain *gītakāvīs*. These *gītakāvīs* were the note books of the literary persons who used to note down the important passages and small interesting works. It is sometimes noticed that manuscripts were not prepared at the place of Bhāṇḍāra but were presented to it from distant corners of the country.

The small Bhāṇḍāras contain books mostly on religious topics such as *Siddhānta*, *Pūjā*, *Pratishibhā* and *Vidhāna*. The big Bhāṇḍāras are concerned not only with religious books but also manuscripts on secular subjects such as

1. *Jainachitrapalpatrīma*, p. 57.

2. *Catalogue of MSS in Jaisalmer Bhāṇḍāras*, pp. 4, 15, 23, 24, 31, 41 and 42.

astronomy, medicine, grammar and Kāvya. Important works of non-Jaina authors such as Kālidāsa, Bhāravi, Māgha, Tulasidāsa, Bibūti and Kekava are available in these collections.

These Jaina Bhāṇḍāras are of great importance from literary point of view. Works of different periods written in various languages such as Sanskrit, Prākṛit, Apabhraṇṭa, Rājasthāni and Hindi are preserved in them. As works written in Apabhraṇṭa language are especially found in abundance in these Bhāṇḍāras, their study is valuable for the Apabhraṇṭa literature. Rare manuscripts not only of Jainas but sometimes of non-Jainas are also available in them. Sometimes more than one copies of the manuscript written at different times are noticed in some or other Bhāṇḍāras. These copies are useful for the purpose of editing them in modern times. Most of these libraries have not been classified and catalogued. If this work is done, it will illuminate the dark and unexplored corners of ancient and modern Indian languages and literature.

### JAINA GRANTHABHĀNDĀRAS OF JAISALMER

The Jaina Granthabhāṇḍāras<sup>1</sup> of Jaisalmer have been famous throughout India for valuable collections. In 1874 A.D., Dr. BÜHLER and JACOBI visited this place and brought them to light before the scholars. In 1904 A.D., Prof. S. R. BHANDARKAR gave a more detailed account and list of the manuscripts both in the city and within the fort. Mr. C. D. DALAL visited the place in 1915 A.D. with the purpose of cataloguing the manuscripts of the Bhāṇḍāras but unfortunately, he died before he could publish his work. Pt. L. B. GANDHI published the posthumous work. This work is of great importance, but it was felt that the manuscripts housed therein had not been thoroughly examined. Afterwards, Muni JINAVIJAYA, Muni PUNYAVIJAYA and AGARACHANDRA NAHATA went to Jaisalmer where they reexamined the Sāstrabhāṇḍāras.

(1) BRĪHAD JNĀNABHĀNDĀRA: This Bhāṇḍāra is situated in the basement of the temple of Sambhavanātha. As it was founded by Jinabhadrasuri in 1440 A.D. it is known also as Jinabhadrasūrisāstrabhāṇḍāra. He got a large number of copies written. He also brought palm-leaf manuscripts

1. See Catalogue of MSS in Jaisalmer Bhāṇḍāras.

from other places for preservation thinking Jaisalmer to be safe and secure from the Muslim invasions. There are 800 manuscripts written on palm-leaves. The earliest manuscript written on palm-leaves is the *Oghaniriyuktivritti* by Drogīchārya in 1060 A.D. This manuscript was copied by Pāhila. The total number of paper manuscripts is 1704. The works written by non-Jaina authors are also in good number. Some of the important manuscripts preserved in this Granthabhandhāra are as follows: (1) *Chandraprabhuśrīmīcharitra* by Yaśodevaśūri in 1160 A.D., (2) *Pālīmāsharīya* copied in 1141 A.D., (3) *Hitopadeśamīrīta* of Paramānandasūri dated 1253 A.D., (4) *Vāsudevabhyūṣṭi* by Saṅghadōsavāchaka, (5) *Sāntinātbarbarītam* by Devachandrasūri, (6) *Naisīdhātikā* by Vidyādhara, (7) *Cībandonīśāsana* by Jayakīrtisūri copied in 1135 A.D., (8) *Mudrārākṣasāmājaka* by Viśākhadatta copied in 1237 A.D.

(2) PAṄCHĀYATĪBHĀNDHĀRA OF THE KHAJĀTĀRA GACHCHIĀLA: It is housed in the great Upāsārā. There are about fourteen copies of palm-leaf manuscripts and one thousand copies of paper manuscripts. Among the copies of paper manuscripts, the illustrated copy of the *Kulpaśūtrastubhyayapastikī* of 1305 A.D. is noteworthy. In 1781 A.D., Amṛitadharmā and his pupil *Kshemakalyāṇagāṇī* placed several copies. It also contains two painted wooden covers of about the thirteenth and fourteenth centuries A.D. Some rare manuscripts are also preserved such as (1) *Nīradīyaparīkṣā* copied in 1419 A.D., *Uttorādīyayayāsūtra* with the commentary by Jñānasāgarasūri copied in 1429 A.D. etc.

(3) TAPĀGACHCHINNABHĀNDHĀRA: There are both palm-leaf and paper manuscripts in this Bhāndhāra. The number of palm-leaf manuscripts is eight only. Some of the important manuscripts preserved in this Bhāndhāra are as follows: (1) *Harivikramacharitra* by Jayatilaka copied in 1338 A.D., (2) *Mrignatīcheritra* by Maśadūti Devaprabha and *Vāsundatī* by Subandhu copied in 1334 A.D.

(4) LOṄKĀ-GACHCHHĪYA BHĀNDHĀRA: There are about five hundred paper manuscripts and eleven palm-leaf manuscripts. The manuscript of *Pupyaśravakathīmukha* composed by Vivekasatiudragāṇī in 1277 A.D. at Jaisalmer is an important manuscript. This Bhāndhāra is also famous by the name of Dūḥgarśī Bhāndhāra.

(5) THĀHLĀHŪŚĀHĀBHĀNDHĀRA: It was founded in the seventeenth century by Bhāgasāllī Thāharūśāha who was himself a great scholar. He got

a large number of copies prepared between 1612 A.D. and 1627 A.D. There are about one thousand manuscripts in this Bhaṇḍāra. Only four are on palm-leaves and the rest on paper.

### JAINA SÄSTRABHÄNDÄRAS OF BIKANER

There are about fifty thousand manuscripts in the Sästrabhaṇḍäras of Bikaner.<sup>1</sup> They contain several copies which are not available at any other place. They have been written in different languages such as Sanskrit, Prakrit, Hindi, Apabhraṃśa, Gujarati, Rājasthāni, Urdu, Persian, Marāṭhi, Bengali etc. Besides, numerous artistic pieces such as old pictures and Vijnāpī-patras are preserved there.

(1) *Bṛihudīmānabhāṇḍāra*: It has been placed in the Baḍū Upāsārā in the Rāṅgālkāchauka. It was established by the special efforts of Yati Himatūji in 1901 A.D. There are nine collections presented by nine individuals. The total number of manuscripts in it is about 10,000. (2) *Mahimābhaktibhaṇḍāra*: It is the collection of Mahimābhakti, grand pupil of Kshamākalyāṇa. It contains rare and important copies of manuscripts. About three thousand manuscripts are preserved in eighty nine bundles. (3) *Dānatāguru-bhaṇḍāra*: Himatūji, the founder of *Bṛihudīmānabhāṇḍāra*, named it after his master. About three thousand manuscripts are preserved in sixty eight bundles. (4) *Vardhamānabhāṇḍāra*: There are about one thousand manuscripts in forty three bundles. (5) *Abhayasiddhabhaṇḍāra*: The twenty three bundles of it contain about five hundred manuscripts. (6) *Jinabharatabasabhaṇḍāra*: About three hundred manuscripts are preserved in twenty seven bundles. (7) *Abrajibhaṇḍāra*: There are about five hundred manuscripts. (8) *Rūrana-bhaktibhaṇḍāra*: There are about five hundred manuscripts in fourteen bundles. (9) *Rāmacandrabhaṇḍāra*: It contains about three hundred manuscripts in nine bundles. (10) *Maharachandrabhaṇḍāra*: It contains about one hundred manuscripts in eight bundles.

(2) *Sūri-Bijayāmānabhāṇḍāra*: It is placed in Baḍū Upāsārā of Bṛihakharatara-gachchha. It contains two collections. In the collection of Śripujya about 2500 manuscripts in 85 bundles are preserved. Besides, it possesses about 2000 printed books. The other collection is of

1. *Bikanera Jaina Lekha Saṅgraha*, pp. 60-73.

Chaturbhuj Yati in which eight hundred manuscripts in fourteen bundles are preserved.

(3) SRĪ JAINA LAKSHMĪ MOHANA JÑĀNA BHĀNDĀRA: It is situated in the Rānglikā Chauka. It was founded by Mohanallā, the teacher of Upādhyāya Jayachanda, in 1894 A.D. It contains about three thousand copies in 121 bundles.

(4) KSHAMĀKALYĀNA BHĀNDĀRA: This Bhāndāra is housed in the Upāśraya of Suganajī. It contains about seven hundred manuscripts. Among them, the Gurvīvajī of the Kharataragachchha is of considerable importance as it is rarely found at other places.

(5) UPĀŚRAYABHĀNDĀRA: It is situated in Boharī kī Serī near Rāngādi. There are about eight hundred manuscripts in twenty three bundles.

(6) CHHATTIBĀI UPĀŚRAYABHĀNDĀRA: It is placed in the Upāśraya of Chhatibāī, situated in Nāhajo kī Guvāḍa. About three hundred manuscripts are available here.

(7) PANNIBĀI UPĀŚRAYABHĀNDĀRA: This Upāśraya is situated at the back of Chhatibāī Upāśraya. About three hundred manuscripts are preserved there.

(8) COLLECTION OF MAHOPĀDHYĀYA RĀMALĀLA: There are about five hundred manuscripts.

(9) KHARATARĀCHĀRYĀ BHĀNDĀRA: About two thousand manuscripts are available in it.

(10) HEMACHANDRĀSŪKTI PUSTAKĀLAYA: It is placed in the Upāśraya of Pāyachandragachchha situated in the Bīgthiyōnkī Guvāḍa. About twelve hundred manuscripts are preserved here.

(11) KUŚALACANDRAGĀNTI PUSTAKĀLAYA: It is situated at the Guvāḍa of Rāmapuriyā. There are about four hundred fifty manuscripts. It has also a good collection of printed books.

(12) COLLECTION OF YATI MOHANALĀLA: It is placed in the Upāśraya of Loṇkā-gachchha situated at the Guvāḍa of Sutīpās.

(13) COLLECTION OF YATI LACHCHHIRĀMA: There are some important manuscripts in the possession of Yati Lachchhirāma.

(14) BHANPĀRA IN THE UPĀSHAYA OF KOCHARAS: It is situated at the Guvāḍa of the Kocharas. There are thirty bundles containing about eight hundred manuscripts.

(15) COLLIGATION OF YATI JAYAKARĀNA: There are about two hundred fifty manuscripts in it.

All the above Bhaṇḍāras are placed in the Upāśanas. Besides, there are Sästrabhaṇḍāras in possession of the individual Srivakas.

(16) ABHAYA JAINA GRANTHĀLAYA: It was established by Sankaradāna Nāhaṭa in memory of his second son Abhayaratāja. There are about fifteen thousand manuscripts and five hundred *gutakas*. Besides, letters of Āchāryas, Yatis and kings, special documents, the *pāñcāṅgas* written from 1644 A.D. upto the present day and the *Vatīśravas* of the Osavillas are found. It is also attached to Nāhaṭa Kali Bhavana, in which there are old pictures, illustrated *Vijñaptipratīkas*, painted clothes and old coins.

(17) SEJHIVĀ LIBRARY. About one thousand five hundred manuscripts and ten thousand printed manuscripts are available here.

(18) GOVINDA PESTAKĀLAYA: It is situated in Nāhaṭa ki Guvāḍa and was founded by Govinda-rāma Bhikamachanda Bhāṣasālī. About 1700 manuscripts and 1200 printed books are found in this Bhaṇḍāra.

(19) COLLECTION OF MOTICHLANDA KHĀJĀĀCHI: It was established by Motichanda Khājāāchi, son of Premakarapa Khājāāchi. The number of manuscripts in it is about 6000.

(20) COLLECTION OF MANAMALA KOTHĀRĪ: About 300 manuscripts and 2000 printed books are there.

Besides, there are the collections of Maṅgala Chanda Mālū, Bhanwaralāla Rāṇapuriyā, Maṅgalachanda Jhābaka and Gopīlasiṁha Vaidya. About 1500 Jaina manuscripts are also preserved even in the well-known Anūpa Sanskrit library. All the above Jaina Sästrabhaṇḍāras are in the city proper but there are a number of Jaina Sästrabhaṇḍāras even in the neighbouring towns of Bikaner.

(21) SÄSTRABHÄNDĀRA OF GANGĀŚAHARA: Gangāśahara is situated at a distance of two miles from Bikaner. About 300 manuscripts are preserved in this Bhaṇḍāra which is under the control of the Jaina Svetāśmbarī Terapanthi Sabhā.

(22) TWO LIBRARIES OF CHŪNU: There are two libraries at this place. The collection placed in the Baḍī Upāsārī of Yati Ridhakarapa contains about 200 manuscripts. The other library known as Surīpā Library is one of the big libraries of the State. The number of manuscripts in it is about 2500. Palm-leaf manuscripts and illustrated copies of several manuscripts are preserved.

(23) OSAVĀLA LIBRARY OF RĀJAGADHA: There are six bundles containing about 200 manuscripts in the Osavāla Library.

(24) SARADĀRA-SAHARA LIBRARY: There is a good collection in the building of Vitadlīchanda Gadhayā. About 73 bundles containing numerous manuscripts are in possession of the Terīpanthī Sabhbā. Dulichanda Sēthiyāt of this place also possesses several hundred manuscripts.

Besides, the small Jaina libraries are found at Bhīnṣāra, Desanoka, Kālu, Nohara, Suratagaḍha, Hanumānagadha, Rūjaladeśara, Ratanagaḍha, Bidūsara, Chilipara, Sujanagaḍha and Rīpi.

### RARE MANUSCRIPTS OF THE BHĀNDĀRAS

There are several rare manuscripts found in the above Bhāndāras. The *Prabhodhśiddhi* of Pāśupatāchārya and the *Vācīvaradhvajepratijñāgītīgīya* of Mūlaka are on palm-leaf. *Bhānebhadracharitra* of Siddhichandra, *Kharataragachchha-guruvālī* of Jinapālopādhyāya, *Vaididevāsurīcharitra*, different *Pāṭīpālīs* of Kharataragachchha, Loṅkā-gachchha, Baḍī-gachchha etc. of the different authors. *Jayataśrīta*, *Rasavilāsa*, *Vācēbhūtavāmuktī*, *Jinabhadrasurīrāṭa*, *Jinapūtūrīrāṭa*, *Jinakububisurīrāṭa*, *Jinapadmasurīrāṭa*, *Jinavijayasurīrāṭa*, *Jinamratasurīrāṭa*, *Jinastigrasurīrāṭa* and *Vijayamānasurīrāṭa* are works of historical importance.

There are certain rare Sanskrit Jaina Kāvyas namely the *Garasratollī-sakāra* by the pupil of Nandīratna, *Chandravikāra* by Vimalakīrti, *Hāmū-duta* by Mūlāśuri, *Videutprobodha* by Śrīvallabha, *Vāṭīgītālata* by the pupil of Indranandisūri, *Ranārīdhacharitra* by Muni Soma, *Priyārīta* by Sumativijaya, *Pāṭchātīrthīrīta* by Surachandragaṇī, *Ajītprabhūcharitra* by Devīnandasūri, *Dīvarmadūta* by Pratishīḥsoma, *Siddhāsanadrātriśīkī* by Rājavallabha and *Jināśākupadottharakīya* by Samayasundara. The Sanskrit commentaries both on the Jaina and non-Jaina works found in these Bhāndāras

are not available at other places. The *Uttarādhyayanaṛitti* by Harshanandana, *Kalpaūtravṛitti* by Ajitadevasuri, *Nandīntravṛitti* by Jayadayaśāla, *Uṇḍibhāṣāṅkavṛitti* by Samyasananda and *Nemiduttavṛitti* are noteworthy among them.

### JAINA BHÄNDÄRAS OF JAIPUR

A large number of Jaina Bhändäras<sup>1</sup> with old manuscripts are found attached to Jaina temples in Jaipur city. In later medieval times, several Jaina scholars such as Toḍamalla, Gumanirāma and Jayachanda Chihābara dedicated themselves to the cause of learning and contributed to the growth of Bhändäras. Besides, several Jainas acted as Divinas of the state. Some of them constructed Jaina temples and equipped them with Sästrabhaṇḍäras.

(1) ÄMERA SÄSTRABHÄNDÄRA: Äméra Sästrabhaṇḍära<sup>2</sup> was situated previously in Amber city, the old capital of the former Jaipur state but now it has been shifted to Mahäratbhavaṇa at Jaipur. This Sästrabhaṇḍära was known in the eighteenth century A.D. by the name of Bhijñraka Devendrakirti Sästrabhaṇḍära. Bhijñraka Devendrakirti must have greatly patronized it. There are 2703 manuscripts and 150 *grahakas*. The earliest manuscript in this Sästrabhaṇḍära is the *Uttarapurāṇa* written by Mahākavi Pushpadanta in Apabhrañña language. This manuscript was copied in 1334 A.D. at Delhi during the reign of Muhammad Tughluq. This Bhändära is especially valuable for the study of Apabhrañña literature. There are several rare manuscripts like *Sakalavibhūṣidhāni* of Nayanandi, *Parīkṣapurāṇa* of Padmakirti and a Sanskrit commentary on *Kṛittarjuniya* by Prakāśavarṣa.

(2) SÄSTRABHÄNDÄRA OF BADĀMANDIRA: This Sästrabhaṇḍära<sup>3</sup> is situated in the Digambara Jaina Terāpanthī Mandira at Ghewālon kā Rāstā. It is one of the biggest Sästrabhaṇḍäras of Jaipur city having 2630 manuscripts and 324 *grahakas*. The *Pāñchāstikāya*, a famous work of Achārya Kundakunda written in Prakrit, is the earliest manuscript. It was copied in 1272 A.D. at Delhi. An illustrated copy of *Ādipurāṇa* dated 1540 A.D. is the noteworthy manuscript of this Bhändära. It has 158 coloured pictures fully based on the text. Some rare manuscripts have been also discovered in this Bhändära.

1. The Jaina Bhändäras of Jaipur division have been described with the help of the thesis of Shri KALPIK CHANDRA KARATAYA.

2. Äméra Sästrabhaṇḍära Jaipur ki Grantha Sächi.

3. RJSBS, II (Int.)

There are two copies of Sanskrit commentaries on the *Jambūnāthcharita* and *Poornacharya* respectively found in this Bhaṇḍāra. The *Harivadhapurāṇa* of Dhavala, an author of the tenth century A.D., is available. There is a rich collection of Hindi works also. The *Chandīśī*, a Hindi work composed in 1314 A.D. by Kavi Delha, has been discovered.

(3) GRANTHABHAÑDĀRA OF PĀNDYĀ LŪṢAKARAYAJĪ: This Granthabhañdāra<sup>1</sup> was established by Pāṇḍyā Lūṣakarayajī in the temple called after him. There are 807 manuscripts and 225 *gṛjikās* in this collection. The earliest manuscript of this Bhaṇḍāra is the *Paramātaraprabhāśa* written in 1330 A.D. There is an illustrated copy of the *Yasodharacharitru* of Sakalakīrti. Manuscripts concerned with Jyotiḥśā, Āyurveda and *mantraśāstra* are also preserved.

(4) SĀNTRABHAÑDĀRA OF DULICHANDA: This Granthabhañdāra was established in 1854 A.D. by Sri Dulichanda who was well versed in Hindi and Sanskrit. He translated about 15 works in Hindi and also wrote a description about his travel called *Jainayatrādarpana*. There are about 850 manuscripts written in Sanskrit and Hindi in this Bhaṇḍāra. The subjects dealt within the manuscripts are mainly religion, *purāṇa*, *kalpa*, *charitra* etc.

(5) SĀSTRABHAÑDĀRA OF JAINA TEMPLE BADHICHANDA: This Sāstrabhañdāra<sup>2</sup> is situated in the Jain temple of Badhichanda. It was founded in 1738 A.D. on the completion of the temple by Badhichanda, Divāṅga of Jaipur state. There are 1278 manuscripts including *gṛjikās*. The earliest manuscript available in the Granthabhañdāra is commentary on *Vardhamānakāṇṭa* which is a rare work written in 1424 A.D. Besides, there are other manuscripts of importance. Some of them are still unpublished and others are rare ones. The *Harivamśaparāṇa*, an Apabhraṇṭa work of Mahākāvi Svayambhu, is a rare manuscript in this collection. The *Pradyumnaparāṇa*, a Hindi work of Sadhārū, composed in 1354 A.D. is also available in this Bhaṇḍāra. *Gṛjikās* of this Bhaṇḍāra possess some rare works of Hindi scholars. About twenty works of Ajayarāja Pāṇini, a scholar of the eighteenth century A.D., have been traced out in this Bhaṇḍāra.

(6) GRANTHABHAÑDĀRA OF THOLIYA JAINA TEMPLE: This temple is situated in the Gheewālān kā Rāstā. There are 658 manuscripts

1. RJSBGS, II (Int.).

2. Ibid., III (Int.).

and 125 *gutakās*. The earliest manuscript available in this Bhaṇḍāra is a commentary of *Dvijyastatgraha* by Brahmadeva. It was written in 1395 A.D. during the reign of Firozshah at Delhi. There is one manuscript namely *Pūjāsāṅgraha* in which coloured paintings of *manḍalas* have been given.

(7) GRANTHARHAŚĀDĀRA OF JAINA TEMPLE, PATODI: The temple in which this Bhaṇḍāra exists is situated in Chaukādi Modikhānā of the city. The total number of manuscripts in the Bhaṇḍāra is 2257 and the *gutakās* are 366 in number. The *Bhaktimorāstotrā* and the *Tattvāribhasūtra* are found on palm-leaves. Some maps of Jambudvīpa, Adbhūtadvīpa and of some Yantras are found on cloth. The earliest manuscript available in the Bhaṇḍāra is *Jasubharacharīr* of Pushpadanta, an Apabhramśa writer of the tenth century A.D. This manuscript was copied in 1350 A.D. Among small works of Hindi, *Jinadattachāupāī* of Kavi Ralha composed in 1297 A.D. is one of the earliest manuscripts.

(8) CHANDRAPĀRĀD SARASVATI BHĀVĀPĀRA: This Bhaṇḍāra is found in the Jaina temple of Dīvāna Amarakandajī who was a prominent Dīvāna of the former Jaipur state in the nineteenth century A.D. This temple is situated in the Lālaji Sāṅda Kā Rāstā, Chaukādi Modī Khānā. There are 830 manuscripts out of which about 330 are incomplete. This is a rich collection of Sanskrit manuscripts. The *Kārtikēyānuprekṣa* dated 1563 A.D. is the earliest written manuscript. Most of the manuscripts belong to the eighteenth and nineteenth centuries.

(9) SÄSTRABHÄSYĀPĀRA OF JOBANERA TEMPLE: A Sästrabhaṇḍāra attached to the temple of Jobanera in Khejārāh Kā Rāstā Chāndapola bazar contains about 340 manuscripts including the *gutakās*. Sanskrit manuscripts are more in number than those of Hindi. Generally, manuscripts range between seventeenth and nineteenth centuries. The important manuscripts are as follows:—(1) *Sabbājāranāṭaka* of Raghurāja in Hindi, (2) *Añjanīrāsa* of Sāntikuśala composed in 1603 A.D. (3) *Bihārīstotrā* of Bihārīlāla written in 1716 A.D. and *Raghuvansha* by Kālidāsa copied in 1623 A.D. Besides, there is a copy of *Smṛigrubhāṣṭātrā* of the eighteenth century A.D.

(10) PĀRŚVĀNĀTHA DRAMBĀRA JAINA SARASVATI BHĀVĀNA: It contains 550 manuscripts including the *gutakās*. The manuscripts written in Sanskrit language are numerous. The *Nāṭedryakārja* of Māṇikyasūri copied

in 1388 A.D. is the oldest manuscript in this Bhaṇḍāra. A copy of the *Pratishthapāṭha* of Āśadhara was written on cloth in 1459 A.D. This is the earliest manuscript so far found on cloth in the Sāstrabhaṇḍāras of Jaipur city. The *Yasodharacharitra* is an illustrated manuscript copied in 1743 A.D. It contains thirty illustrations based on a story of the work. The *Ajitanāthaśpurīṣa* is a rare Apabhraṇṭa work written by Vijayasimha in 1448 A.D. It deals with the life of Ajitanātha.

(11) SĀSTRAHAΝḌĀRA OR GОНИА TEMPLE: There are 616 manuscripts and 102 *gutakas* in the Sāstrabhaṇḍāra of Godhā temple. The earliest manuscript is *Bribukathakōtu* written by Srūṣṭigara in Sanskrit. This manuscript was copied in 1419 A.D. for presentation to Maṇḍalāchārya Dharmakārti. Some of the important manuscripts are as follows:—(1) *Vimalanāthaśpurīṣa* by Aranamāṇi composed in 1617 A.D. in Sanskrit, (2) *Holiāchampāṭi* composed by Dūtigara in 1572 A.D. in Hindi, (3) *Poñebokalyāṇapāṭha* composed by Harachand in Hindi in 1773 A.D. (4) *Sundarāratiqīṭa* of Sundarakāvi composed in 1631 A.D. and (4) A Brijabhbhāṣā commentary written by some poet in 1723 A.D. at Agra on *Bibartītātaśā*.

(12) SVĒTĀMBARA JAINA GRANTHABHAΝḌĀRA, JAIPUR: There is a big Bhaṇḍāra having three thousand five hundred manuscripts placed in the Jaina Upāsāra situated in Kundigaton kā Bhairūrūji kā Rāstā. The earliest manuscript in this Bhaṇḍāra is the *Amritabaliyātātra* copied in 1428 A.D. Some of the old manuscripts are (1) *Ācārāngabālāvabodha* copied in 1452 A.D. and (2) *Parīyanāthacharitra* copied in 1447 A.D.

(13) GRANTHAHAΝḌĀRA OF NAYĀMANDIRA: This Granthabhaṇḍāra has been placed in the Jaina temple of Bairāhiyan in the Moñsinha Bhomiyā kā Rāstā. There are 150 manuscripts. The earliest manuscript in the Granthabhaṇḍāra is the *Chandraprabhacharitra* copied in 1467 A.D. It contains also some important manuscripts namely *Rishimanḍulastatra*, *Rishi-mandalapūjā*, *Nirvānakāṇḍa* and *Ajāhnikājyamālā*. They are written in golden ink and their borders are artistically designed and embroidered. These manuscripts are remarkable for border decorations representing various kinds of floral designs and geometrical patterns. Beautiful illustrations of creepers have been given.

(14) GRANTHAHAΝḌĀRA OF CHANDHĀRĪYOR KĀ MANDIRA: There are only 108 manuscripts in the Sāstrabhaṇḍāra of this temple situated in the

Chhajūlā Sāha kī Gali Chaukādī Modi Khānā. These manuscripts are written in Hindi and Sanskrit languages.

(15) **SÄSTRABHÄNDÄRA OF KÄLÄCHHÄBARÄ JAINA TEMPLE:** There are 410 manuscripts in the Sästrabhadra of Kälächhärä Jain temple. These manuscripts deal with the subjects like religion, Purāṇa, Kathā, Püjā and stotra. The *gutakas*, which are 106 in number, contain a good collection of Hindi works written by Jaina and non-Jaina authors.

(16) **SÄSTRABHÄNDÄRA OF MEGHARAJA TEMPLE:** It is a small collection of 249 manuscripts. It is concerned with the subjects like Püjā, Purāṇa, stotra etc.

(17) **SARASVATI BHAVANA OF JAINA TEMPLE YASODÄNANDAJI:** This Bhändära was established by Yati Yasodänandaji in about 1791 A.D. The total number of manuscripts and *gutakas* is 353 and 45 respectively. Most of these manuscripts are related to Püjā, Stotra and Purāṇa. The *Paryavallis* of the emperors of Delhi and Hindi songs written in praise of Bhujäraka Dharmakirti are worth mentioning.

Besides, there are some collections in the possession of Sripūjya Dharmendrasūti, Yati of Pārvatīchandra Gachchha, Lucknow Sakhī and Yati Syāmalālā.

**SÄSTRABHÄNDÄRA, SIKAR:** In the Jaina temple called Bañmandira of Bisapanthis at Sikar, there is a good collection of manuscripts. The total number of manuscripts is 332, written in different languages.

**JAINA SÄSTRABHÄNDÄRAS DAUSÄ:** There are two Jaina temples possessing separate Bhändäras. The Sästrabhadra of Bisapanthis Mandira contains only 177 manuscripts including the *gutakas*. Most of the manuscripts are written in Hindi. The *Vilayatīśikācprabaudha* is a fine work of the seventeenth century A.D. with Hindi commentary by the poet Sāraṅga. The work runs both in Sanskrit and Hindi. Another Sästrabhadra contains only 150 manuscripts. The manuscript of *Chaturdalaçyāsthāna* is a rare one, written by Akhayatīja in Hindi prose.

**SÄSTRABHÄNDÄRA OF MAUJAMÄHÄDA:** There are about four hundred manuscripts written in Sanskrit, Prākrīt, Apabhrañśa and Hindi. The earliest manuscript is the *Pravuchinātra* of Kundakunda copied in the fifteenth century A.D. There are three copies of *Jatavarātarin* of Pushpadanta

fully illustrated. Some rare and important manuscripts are also found in this Bhaṇḍāra. The *Buddbirasayaya* of Jinavara is found written in Hindi. The *Yadubarī* of Munikanakamalī, *Kathānigrāha* of Vijayachandra, *Nemibarīta* of Pushpadanta and *Kalyāṇavilāsa* have been written in Apabhraṇīśa. The *Nāgikumāracharīta* of Brahmanemidatta and the *Śrīabhbhūmīdīpaka* are found in Sanskrit and the *Rāmāndohśi* is in Prākrit. The other important manuscripts are *Kathākāla* of Brahmaśdhāraṇa, pupil of Narendrakīrti, *Ajitaratnāya* of Vijayasimha, *Mārgyapadeśatrūnakāchāra* of Jinadeva, *Nāyagranthabhanibhīṣṭhāna* of Śiddhasenāsūri, *Ahorātrikāchāra* of Asūdhara, *Hūmīśunprekshī* of Ajīvabrahma, *Amritāstava*, *Śbas-dravyānirnayavivarana*, *Commatasārapuṇyikā* etc.<sup>3</sup>

**SĀSTRABHAÑDĀRA OF BHĀDAVĀ:** Bhādavā is a village near Phulerā junction station. Here is a small Sāstrabhaṇḍāra having 130 manuscripts and 20 *gutakās*. Though there is no rare manuscript, the copies of the following manuscripts are important: (1) *Dharmarītīśa* by Dyānatārya in Hindi, (2) *Ratnakarayudhrūnakāchāra* by Sudāsukha Kāsalīvāla in Hindi, (3) *Jñānarūparabbhīṣṭi* by Labdhivijayagupti in Hindi, (4) *Brahmarītīśa* by Bhaiyā Bhagavatīdāsa in Hindi, (5) *Dharmopadeśatrūnakāchāra* by Dharmadāsa in Hindi, (6) *Dobitataku* by Rūpachanda and (7) *Upadēsapachchīṣi* by Rāmaddāsa.

**JAINA JNĀNA BHĀNDĀRA OF JHUNJHUNU:** The total number of manuscripts in this Bhaṇḍāra is 310. Most of the manuscripts are written in Hindi. The three important manuscripts of this Bhaṇḍāra are (1) *Abhayakumārachanpāṭi* by Yugapradhāna Jinachandrasuci (2) *Pāñchayondhī* by Hematāja and (3) *Hansarājvaruchchhanīfachchampāṭi* by Tīkamachanda. There are also 500 manuscripts in the Upāsārā of Yati Kharatara-gachchha.

**SĀSTRABHAÑDĀRA OF FATEHPUR:** The Agrāvāla Jaina temple of Fatehpur was a seat of the Bhāṭṭākās who collected a large number of manuscripts for this Bhaṇḍāra. It contains about 400 manuscripts. One of them is the biggest *gutakā* with one lac *Hokus*. It was completed by Jivanarāma in 1860 A.D. at Fatehpur. Most of the works belong to the eighteenth century.

**RĀJAMĀHALĀ JAINA SĀSTRABHAÑDĀRA:** Sāstrabhaṇḍāra of this place possesses a collection of 255 manuscripts including *gutakās*. Some of

<sup>3</sup> *Anekānta XIII*, p. 81.

the important and rare manuscripts are as follows: (1) *Karakantuno rāśo* by Brahma Jinadīsa, (2) *Prabhottarustravakichchhā* by Sakalakīrti copied in 1540 A.D., (3) *Hellīkathō* by Muni Subhachandra composed in 1697 A.D. and (4) *Indriyānātaka* by Triloka Pīṭhānt written in 1841 A.D.

**JAINA SÄSTRABHÄNDÄRA MÄLAPURĀ :** There is a small collection of manuscripts numbering 30 in the Jaina Granthabhandāra Chaudhariyōñ kā temple. The *Pūrīmānōhanīśo* composed by Brahmakapūrachandra in 1540 A.D. is a rare manuscript. In the Granthabhaṇḍīra of the Jaina temple of Adinātha, *Kshetraprakāśinī* by Muni Subhachandra and *Hindipadas* by Harshakīrti are rare manuscripts. There is also a collection of 74 manuscripts in the Terāpanthī Mandira.

**GRANTHABHÄNDÄRA OF SRI MAHĀVIRAJI:** This place remained a seat of the Bhagīrakas. It possesses 513 manuscripts including the *gutakā*. The manuscripts range from the fifteenth to the nineteenth centuries. Most of the manuscripts of this Bhagīrā are related to ritual and worship. It is under the management of Sri Digambara Jaina Auśayakshetra Sri Mahāvirajī.

**SÄSTRABHÄNDÄRAS OF BHARATPUR:** The Sästrabhandāra of the Pañchāyatī Mandira has a rich collection of manuscripts. The total number of manuscripts is 801 and the earliest dated manuscript is *Bṛihat-tapāgachchhita-gururāli* by Muni Sundarasuri copied in 1433 A.D. Most of the manuscripts are in Hindi language. The *Suptavyasamukhi* composed by Māpikachandra in 1577 A.D. in Apabhrañña is a rare work. Apart from this, some of the important manuscripts are as follows: (1) *Sohhikkhishana* by Gaigārūma composed in 1717 A.D. in Hindi. (2) *Padasangraba* by Harsha in Hindi. (3) *Jinadattaritaritabhañśa* by Viśvabhushapa in Hindi. (4) *Sakharilīśa* by Jodharsi Kāsalivāla in Hindi prose. There is a manuscript which deals with the playing of chess. The illustrated manuscript named *Rbaktāmarastotra* copied in 1712 A.D. has 51 well-coloured illustrations. There is also another Sästrabhandāra in the Jaina temple of Phozutāma situated at Kojawall market. It contains 65 manuscripts including *gutakā*. The *Tatprarthasutra* composed in 1878 A.D. in Hindi prose is a rare manuscript.

**SÄSTRABHÄNDÄRAS OF DEEG:** Deeg is 25 miles from Bharatpur. There are 81 manuscripts in the Sästrabhandāra of Pañchāyatīmandira of this

place. Majority of the manuscripts are in Hindi, and they belong to the eighteenth and nineteenth centuries. A manuscript named *Mallinathachuritra* in Hindi by Sevārāma Pāṭnī, the native of this place, is an original copy written by the author himself in 1793 A.D. There is also a collection of manuscripts in the Sāstrabhandhā of the temple of Badipañchāyati. Manuscripts of this Bhapdāra belong to a period between the fifteenth and the seventeenth centuries. The oldest manuscript named *Bhagavatīśvara* written at Māedalgāth belonged to 1454 A.D. There are also copies of the important manuscripts such as *Saṃdhilakṣmīnābhyaya* of Rājaharīsa in Sanskrit, *Mūrvisadattacharita* by Śrīdhara in Apabhraṇa, *Ātmānāśāna* of Guṇabhadrā and *Jambūnāthachuritra* by Sakalakīrtī in Sanskrit.

The Granthabhaṇḍā in the Jaina temple of old Deeg contains 101 manuscripts. Some of the manuscripts are very rare. The Sanskrit work named *Ukrānuccharitra* of Rāmachandrasūri composed in 1423 A.D. is not generally available in other Bhapdātas except here. A copy of the *Jinagarbha-vitā* of Nathamala was composed in 1765 A.D. in Hindi. The *Rākramaraghā* of Mukundadīta is noteworthy. The Hindi translation of *Varmāṇidhāra-kṛtī* composed in 1830 A.D. at Amber is also one of the new manuscripts. The *Channīśī Tīrthankarapīṭī* composed by Channīśī in Hindi in 1837 A.D. is a rare manuscript.

**SĀSTRABHAÑPĀRĀS OF KĀMĀ:** There is a good collection of 378 manuscripts including *gītākāṭas* in the Jaina Sāstrabhaṇḍā of Khāndelavāla Jīna Maṇḍira Kāmā. Some of the important manuscripts, which deserve mention, are as follows: (1) *Pāṃkeruccharitra* by Devaprabhasūri in Sanskrit copied in 1397 A.D. (2) A commentary on the *Ātmānāśāna* in Sanskrit by Prabhāchandra. (3) A commentary on *Kamayajata* made by Sulbhachandra in Sanskrit in 1516 A.D. (4) *Jīvārūtrīrratnamālātmya* dated 1480 A.D. in Sanskrit by Moni Padmanandi. (5) *Prabodhachintāmāṇī* by Rājāsekharā copied in 1348 A.D. (6) *Dalalakshana-kāthā* by Harichandra in Apabhraṇa dated 1467 A.D. (7) *Dharmapāñcavikāsi* in Apabhraṇa by Bramhajinadāsa containing 26 gāthās is a rare manuscript. (8) The *Pārīvraparīya* of Padmakīrtī was written in 1517 A.D. for presenting it to Moni Narendrakīrtī. (9) *Sangrubhāṣīṇīrubbhāṣī* was translated in Rājasthāni prose by Dayāhamisagāṇī. (10) *Yashūtilaka Chāupāṭī* by Somadevasūri was copied in 1403 A.D. (11) *Ātmoprabodha* by Kumārakāvi

was copied in 1490 A.D. at Śripatībhāgāra. This manuscript is important as it mentions another name of Bayānā as Śripatībhāgāra. The guṭaka No. 331 of this Bhaṇḍāra is also of some significance as it comprises several Hindi works written in the fifteenth and sixteenth centuries by various authors.

There is also a small Sästrabhaṇḍāra in Agrāvāla Pañchāyatmandira, Kāmāl. It contains only 105 manuscripts. The *Pradyumnacharita* dated 1254 A.D. is incomplete.

**SÄSTRABHÄNDÄRAS OF BAYĀNĀ:** The total number of the manuscripts is 150, out of which Hindi manuscripts are in majority. The following manuscripts of this Granthabhaṇḍāra deserve mention: (1) *Vratavidhīśūnaprīti* by Amarakonda Lubādiya in Hindi. (2) *Candraprabhupurīśa* composed by Jinendrabhūshāga in 1794 A.D. in Hindi. (3) *Bihudalicharitra* by Kumodachandra composed in 1410 A.D. in Hindi. (4) *Nemināthakātī Chanda* by Hemachandra, pupil of Śribhūshāga. (5) *Nemināyagīti* by Guṇachandra and (6) *Udarayagīti* by Chhīhala.

The Sästrabhaṇḍāra of the Terāpanthi Mandira at Bayānā is also systematic. There are 153 manuscripts including *guṭakā* in the Sästrabhaṇḍāra. The following rare manuscripts are preserved in this Granthabhaṇḍāra: (1) *Shodasikṣitumavratadhyāpamaprīti* by Sumari Sāgara in Sanskrit. (2) *Līlāvīthībhāskarī* by Līlāchandasūrī. (3) *Tattvārthasāmabhāskarī* by Sevātāma Pāṇi. (4) *Akṣayakāraṇī* by Pāṇḍe Keśavadeśa composed in 1679 A.D.

**SÄSTRABHÄNDÄRAS OF JAINA TEMPLES, VATI** Vati is an old town about 15 miles from Bayānā. The Jaina temples of this place possess a fine collection of manuscripts. The Sästrabhaṇḍāra situated in the Digambara Jaina Mandira contains 120 manuscripts. The number of *guṭakā* is more than that of manuscripts. They contain good collection of Hindi and Sanskrit works. The Granthabhaṇḍāra of Pañchāyatmandira possesses 227 manuscripts, out of which the number of *guṭakā* is 44. The *Uttarāgacharitra* composed in Tejapāla in Apabhraṃṣa language is a rare manuscript. There are also 87 manuscripts in the Sopānī Jaina temple.

**GRANTHABHÄNDÄRAS OF ALWAR:** There are seven Bhaṇḍāras in the city having 616 manuscripts. The *Tattvārthasūtra* and the *Brāhmaṇasūtra* have been written in golden ink. The *Anvitāyagīta* was composed on Ayurveda under the patronage of Mahārājā Pratāp Singh.

**SĀSTRABHĀNDĀRA OF DŪŠI:** Dūši is a town 12 miles from Tonk. The Bhandāra of this place contains about 143 manuscripts. The earliest manuscript is *Jinaduttakothī* in Sanskrit, copied in 1443 A.D. Most of the manuscripts are found in Hindi. Among them, the works of Vidyāśāgara such as *Solabhasapna*, (2) *Jingajamāmalabhasava*, (3) *Saptaryasātanavaij* (4) *Vishvapukārachhappaya* are remarkable. The *Jhūlnā* of Tanuśāha in Hindi is also a rare work written in various metres and deals with several topics. *Rājula kī Bṛtabamāsi* of Gaṅgakāvi is not very common.

**GRANTHABHĀNDĀRAS OF TOBĀRĀISINGH:** Toḍhrāisingh remained a great literary centre of the Jains in early times. Various copies of the manuscripts were written at this place. At present, there are two Granthabhandāras in the Jaina temples of Ādinātha and Pārvanātha with manuscripts 246 and 103 respectively. The Hindi manuscripts are fairly in large number. The *Chaturvimśitistavamu* dates back to 1392 A.D. The other notable manuscripts are (1) *Chesturidibhānakarita* by Jāñānāgara, (2) *Nemīśvaraprabhā* by Vidāyanandi composed in 1583 A.D. (3) *Trilokusūratīk* by Mādhavachanda Trivaidya copied in 1443 A.D. and (4) *Pravebanisūrasīkī* by Prabhāchandra.

**SĀSTRABHĀNDĀRAS OF BASAWĀ:** Basawā is an old town and tehsil headquarter of Alwar District. It was a birth place of some Jaina Hindi scholars. Several manuscripts found in Jaina Bhāndāras of Jaipur were copied in Basawā. There are separate Sāstrabhandāras in Jaina temples of Terāpanthi and Panchāyatī. The manuscripts of these Bhandāras belong to a period between fifteenth and eighteenth centuries. The manuscripts of Hindi and Prākrit are in a large number. The *Samayāśrīrattī* of Amṛitachandra is the earliest manuscript copied in 1383 A.D. There are some memorable manuscripts. The illustrated copy of the *Kalpasūtra* written in golden-ink in 1470 A.D. has 39 paintings on the life of Lord Mahāvīra. Another illustrated copy of the *Kalpasūtra* is dated 1471 A.D. with 42 paintings. The *Padmanandimahākāryāśīkī* is a commentary written by Kaviprabhāśāda in Sanskrit on the original work named *Padmanandipāñcharīmīlati*. The *Matayosundarīcharita* by Jayatīkāsūti in Sanskrit was copied in 1433 A.D. The *Abhyeyakṣumāraprabambhaeupātī* written in Hindi in 1628 A.D. is a rare work.

**GRANTHABHĀNDĀRA OF JAINA TEMPLE, BAḌĀ DHĀḌĀ AJMER:** The Granthabhandāra of the Jaina temple Baḍā Dhāḍā is one of the important

Bhanḍāras of Rajasthan. It contains about 3000 manuscripts written in different languages. The *Saṃyuktapratibhṛita* is the earliest written manuscript copied in 1406 A.D. Most of the manuscripts belong to a period between the fifteenth century and the eighteenth century A.D. This shows that this Bhanḍāra remained a literary centre during these centuries. Manuscripts on the subjects like Āyurveda, Jyotiḥśāstra, and Mantraśāstra are found in abundance. Some of the important and rare manuscripts in Sanskrit found in this Bhanḍāra are as follows: (1) *Abhyudayorahasya* by Āśādhara, (2) *Śītāśrāsamucchaya* by Vṛishabhanandi, (3) *Samādīmūlānusāra*, (4) *Dīpikā* by Sakalakīrti and (5) *Chīrapājatātka* by Chīrapā. In Prākṛit and Apabhraṇṭa also, some useful manuscripts such as Prākṛit commentary on *Gommatasāra*, (6) *Piṅgata-chaturvithisītirūpaka* and *Pāśurborīya* by Tejapāla have been preserved. In Hindi and Rājasthāni languages, *Buddhiprakāśa* and *Vīśālākārtigīta* by Delhī, *Dharmakīrtigīta* by Vucharīja, *Subhāmbarīta* by Upādhyāya Vinayasāgara and *Sāntiprāna* by Thākura written in the sixteenth century are of significance.

**GRANTHABHANĀDĀRAS OF BEAWAR:** The well-known Śāstrabhanḍāra of Ailaka Pannīlāla Digambara Jaina Sarasvatī Bhavāna was founded by Ailaka Pannīlāla in 1935 A.D. It stores approximately 4000 manuscripts in different languages. The *Pravachanāśrāhāsparyavivṛitti* of Jayasenaśāri is the oldest manuscript copied in 1439 A.D. Besides, there are individual collections of Sohamālakātī, Kanakamala Boharī and Nandalāla Gurāśā.

**GRANTHABHANĀDĀRAS OF TONK:** There are two Śāstrabhanḍāras at Tonk. The Śāstrabhanḍāra in the temple of Chandharī contains 253 manuscripts and 85 *gratukāṭas*. Most of them are incomplete. One of the MSS. is a commentary on the *Tattvārtha-sātra* of Sturasūgara by Kanaka written in 1715 A.D. The Granthabhanḍāra in the temple of Terāpanthis contains about 382 manuscripts and 50 *gratukāṭas*.

**GRANTHABHANĀDĀRA OF KOTAH:** The Kharataragachchhiya Śāstrabhanḍāra of Kotah is a rich collection of the manuscripts numbering 1117. The earliest manuscript is the *Rāmlokashāmavāsi* written in 1358 A.D. There is an incomplete copy of the Hindi work named *Vīśālādevachandīśāmavāsi* probably written in the fourteenth century A.D. Among the other manuscripts following are remarkable: (1) *Śrīpālarāsa* of Yaśovijaya dated 1588 A.D., *Nāndurāyabupūjī* of Muni Kośalasīrha of 1379 A.D. and *Hammīrambūkāṅga* of Nayachanda of 1429 A.D. in Sanskrit. Besides, there is a manuscript of

*Kalpasutra* written in golden ink in 1473 A.D. The *Vitaputra Anandasagara Granthabhandara* belongs to Ānandasāgarājī Mahārāja. Its total number of manuscripts is 415. The *Sandebudobitratattva* of Prabodhachandra goes back to 1391 A.D.

The *Granthabhandara* of a Jaina temple, Borsali, possesses 735 manuscripts. The earliest manuscript is the *Jivatmanam* of Subhachandra in Sanskrit copied in 1491 A.D. Some of the important manuscripts are (1) *Pajavridbhanubrata* of Subhachandra in Hindi copied in 1635 A.D., (2) *Chandraprabhāsvāminirvāna* written by Bhāṭṭāraka Narendrakīrti in 1345 A.D. and *Ratiśratukāthā* of Muni Sakalakīrti in Hindi composed in 1677 A.D. The works of Vegarāja have been also found in a *gutakā*.

**GRANTHABHANDĀRAS OF BHUNDI:** There are five *Granthabhandaras* containing more than 1200 manuscripts. The *Granthabhandara* of the Pārvatīnātha temple contains 334 manuscripts. There is a copy of the *Rāmacandrāśa* written by Brūhma Jinādīpa in 1471 A.D. The other rare manuscript is a commentary on the *Bhaktiśmarastatra* of Hemarāja in Hindi prose. In the *Granthabhandara* of the Jaina temple of Ādiocāha, there are 168 manuscripts. The earliest manuscript in this *Bhāndara* is the *Jyotiśbaranamīḍa* with commentary written by Pañcīta Vaijā in 1459 A.D. The other old manuscripts are *Sāgara-dharmaśāstra* by Śāśādhara, *Trilekṣaṇī* and *Upadeśamīḍa* of Dharmadāsa-gaṇī. The *Granthabhandara* of the Jaina temple Abhinandanasyāmī possesses about 168 manuscripts. The *Karakāyudhācharī* in Apabhraṭṭa language is a rare work. The *Granthabhandara* of the Mātā-Īma temple has 172 manuscripts. Most of the manuscripts are in Hindi written in the eighteenth and nineteenth centuries. There are 223 manuscripts in the *Granthabhandara* of Jaina temple Nemīcāha. The important manuscripts are *Mādhavamīḍaprabhāsūtra*, written by Gokala, son of Narṣa in 1437 A.D. and the *Śivīśvarābhūti* of 1607 A.D. There is a *gutakā*, which contains several small works of Yueharāja, a famous Hindi poet of the sixteenth century A.D.

**GRANTHABHANDĀRAS OF NAIRVĀ:** There is a collection of 104 manuscripts in the Bagheravāla Jaina temple. Most of them have been written in Sanskrit and Hindi. One *gutakā* contains the works of Hindi poets of the fifteenth, sixteenth and seventeenth centuries. There are about 80 manuscripts in the *Granthabhandara* of the Terāpanthī Jaina temple. Besides

three Yantras written on cloth in the sixteenth and seventeenth centuries are of considerable importance. *Rishimandala*yantra is the earliest one written in 1528 A.D. The *Bṛhatsiddhīchakravyantra* and *Dharmachakravyantra* were written respectively in 1562 A.D. and 1627 A.D. The Granthabhāṇḍāra of the Agravālā Jaina temple contains a small collection of 37 manuscripts.

**GRANTHA BHĀNDĀRA OF DABALĀNĪ:** Dabalānī is a village at a distance of 10 miles from Bundi. The Jaina temple of this place has a collection of 423 manuscripts. The earliest manuscript is the *Svadīnayakabāṇḍubhāṣṭi* by Hemahārīsagāṇi copied in 1464 A.D. at Ujjain. Some of the noteworthy manuscripts are (1) *Ādīnāthastorana* composed in 1442 A.D. in Hindi, *Itihāsasūtrasmītibhāṣya* by Lālādāsā in 1586 A.D., *Nīthīnāshatīśī* by Śādhu Gyāñorchaṇḍra in Sanskrit, *Bhaktīmīmāṃsaśrībhāṣṭi* copied in 1610 A.D. and *Rāmaṇya* by Kēśarājā composed in 1523 A.D.

**GRANTHA BHĀNDĀRA OF INDEOGARH:** The Granthabhāṇḍāra of the Jaina temple of Pārvīvāṭha possesses 289 manuscripts. Most of them deal with religion.

**SĀSTRA BHĀNDĀRA OF JHALAPĀTAN:** The Sāstriabhandāra was established by the efforts of Ailaka Pāṇḍitā. About 2000 manuscripts are preserved in it. The earliest manuscript in the Bhāṇḍāra is the *Bhāṣya-saṅgraha* by Devasena, copied in 1451 A.D.

**GRANTHA BHĀNDĀRA OF UDALPUR:** At Udaipur, there are some Jaina temples which possess a fairly good collection of manuscripts. The Sāstriabhandāra of Sambhavanāṭha has about 517 manuscripts. The earliest manuscript in it is the *Laghuśāstrikāṭi* of Bhajotpala, copied in 1408 A.D. It contains about 25 rare Hindi works. The important manuscripts are *Vīṭāñśīcūpataku* by Achārya Jayakīrṇi composed in 1547 A.D., *Kājñapātrikā* by Somakāvi, *Ratiśāratrīprabandha* by Brahma Vastupāli written in 1597 A.D., *Hannūṭānukharītī* by Brahma Gyāñasāgara composed in 1573 A.D., *Anuvāddīhārīma* or *Uttikārīma* by Ratnabhusapasuri, *Bhāskarākā-Saṅghakārtṛtī* of Bhāskurīkti, *Kāntakumārītī* by Pīsachanda in 1613 A.D., *M. Bhāskarītī* by Dharmasīndha in 1640 A.D., *Cbandrīratnītī* on metres and *Āśādhārajanītī* of Nādhara.

There are about 123 manuscripts and 10 Gujakās in the Granthabhāṇḍāra of the Agravālā Jaina temple. Majority of the manuscripts are in

Hindi. The notable manuscripts are (1) *Chānduttaprabandha* of Kalyāṇakīrti composed in 1635 A.D., (2) *Mahāparīṣṇa ki Champātī* by Gaṅgādāsa, (3) *Lokimatirñkararāṭṭa* by Sumatiśikīrti, (4) *Akālankayatirāṭṭa* by Jayakīrti composed in 1610 A.D., (5) *Sudarśanaseshbhāṭī Champātī* by Lālakavī composed in 1579 A.D., (6) *Jinadattorāṭṭa* by Ratnabhūṣṭhaṇa in Hindi, (7) *Gommatapurāṇīchampātī* by Muni Jasakīrti composed in 1512 A.D., (8) *Ajitanāṭbarāṭṭa* and *Ambikārāṭṭa* by Brahmajinadāsa, (9) *Balabhadrarāṭṭa* by Brahmayaśodhara in 1528 A.D. and (10) *Śravakāchchha* by Dharmavinoda.

The Khaṇḍelavīla Jaina temple preserves a small collection of manuscripts numbering about 135. Most of the manuscripts have been written in Hindi. The oldest manuscript is the *Bhīṣṭilastavam* copied in 1506 A.D. Some of the important manuscripts are (1) *Gajasiṁbhachoupaṭī* of Rājasupdara composed in 1497 A.D., (2) *Kāmarāṭṭa* by Müdhavadvadāsa, (3) *Champātīlakalāyāṇaka* of Muni Rājachanda composed in 1623 A.D. and (4) *Śīmaṇḍbarasūmīstavarāṇi* by Kamalavijaya in 1625 A.D. The Sūstrabhaṇḍāra of Agravāla Jaina temple Dhīnamandī has a collection of 95 manuscripts. The *Sarvārthaśiddhi* of Puṇyapāda dates back to 1515 A.D. Other well-known manuscripts are (1) *Pugḍātravakathikōls* by Rāmachandra, (2) *Śubhdabheduprakāshī* by Maheśvarakavī in 1500 A.D. and (3) *Dharmaparīkshārāṭṭa* by Sumatiśikīrti copied in 1591 A.D.

Besides, there are small manuscript libraries. About 300 manuscripts are available in Varddhamāna Jīvnabhāṇḍāra. In the collection of Koṭhāṛī, 400 manuscripts are preserved. Gāṇeśīlā Mehta also possesses about 150 manuscripts. Besides, there are the collections of Yati Vivekavijaya and Yati of Kharataragachchha.

Manuscript libraries are also found at Bhīṇḍāra and Bhīlwārā. There are about 1500 manuscripts in the possession of Yati Māṇakya. The late Yati Bhāgachanda possessed a good collection of the manuscripts.

**GRANTHAMĀNĀPĀRAS OF JODHPUR CITY:** In Jodhpur city, there are four Jaina libraries. In the collection of Bhāṭṭārāka Udaichanda, about 1500 manuscripts are available. The Jainarāṭnapustakālaya contains about 1500 manuscripts. The number of manuscripts preserved in the Ratnasuri Pustakālaya of the Jaina Vidyālaya is about 300. Besides, there are the collections of manuscripts in the temple of Keśariyāśī and the temple of Koṭhāṛī.

**HARISĀGARA JĀNAṂBHĀNDĀRA, LOHĀVĀTĀ:** The total number of manuscripts in this Bhāṇḍāra is about 2110. Some of the remarkable manuscripts are (1) *Rājdhānaviṁśatī* in Hindi, (2) *Śringaratalaka* by Jainārāyaṇa, (3) *Samyuktavaknūmudī* by Jayadekhara, *Sandharṣasukatippayikī*, *Nemirāśī*, *Vinakusumājītī*, *Meghadūtakārya*, *Karirabosyātī* and *Kūryaprakāsharitti*.

**GRANTHABHĀNDĀRAS OF PHALODHI:** There are three collections of manuscripts at this place. The collection of Phūlačanda Jhābaka contains about 400 manuscripts. Besides, there are 375 manuscripts in Sādhvī Pushpaśel Jānaṁbhāṇḍāra and 150 manuscripts in the Mahāvīra Jānaṁmandira of Dharmasālā.

**GRANTHABHĀNDĀRA OF MĀROTHA:** There were about more than 3063 manuscripts in the Jaina temple of Sāha of this place but most of them have been destroyed. At present, only 200 manuscripts are preserved in the Jaina temple of Terāpanthīs.

**NAGAUR GRANTHABHĀNDĀRA:** The Bhāṇḍāra of the Bhatṭākāra of Nagaur<sup>1</sup> is also famous in Rajasthan. The total number of manuscripts in this collection is more than 14 thousand, out of which two thousand are *gnijkās*. All the manuscripts are on paper written in a period between the fourteenth century A.D. and the eighteenth century A.D. These manuscripts dealing with a variety of subjects have been written in Sanskrit, Prākrit, Apabhṛ̥ti, Rājasthāni and Hindi. Non-Jaina manuscripts are also available. Some historical poems concerning the lives of the Bhatṭākāras and Āchāryas are also noticed.

Some rare manuscripts of this Bhāṇḍāra are *Nemirāśī* by Bhāū, *Chetanapudguladhamūlī*, *Jagārūpavilī* in Rājasthānī by Jagarupa, *Bīrabhaktīśāstra* by Pandita Mahīrāja, *Kṛthivipachchēśī* of Kalha, *Sarasvatīlakshmīśādhuśāda* by Maṇḍalāchārya Śri Bhushaya, *Moṇḍalāchārya-Śrībhūṣbayahāvīmī*, *Nemīśvaracharitra* by Dāmodara, son of Jinadeva, *Chendraprashbhnecharitra* of Dāmodara, *Jhāmiratnopākhyānamalayatmādarīeburitra* by Harītāja, *Vasudītrāchārya* by Bhūshaya, *Gommatābhaktīmara* by a pupil of Bhovanakītī, *Samyuktavaknūmudī* by Harisīnha, *Tattvārthasukhahodbhūtī* by Yogadeva, *Māṇikyamālāprainottara* by Śrībhushaya, *Sambhavāntthacaritra* by Tejapāla,

1. *Anekānta*, XI, p. 128.

*Vārāṇigacharitra* by Tejapāla, *Pāṇḍanipurana* by Śrībhūṣṭapa, *Bālambalipāthmūlī*, *Cchandaśatku* and *Pingvabandrodaya*.

Among the Non-Jaina works preserved in this Bhandāra are the the *Raghuvanshātikā* by Haridāsa, *Śrīnigampravacanānāmaśraddhāraparānamā*, *Videghānumkhamapjanasātkā*, *Videghānumkhamapjanasātkā*, *Sārasvatītthābubādibinī*, *Bālābodhukrakabubādī*, *Rupastutdarapīngyāshirāvaram*, *Vittitaratnātīkā* and *Chandrānālāntīkā*.

It is generally believed that the Digainbaras do not preserve the account of the lives of the Bhāṭṭārakas, but this Bhaṭṭātra contains the historical poems such as *Nemichandra*, *Jasakīrti*, *Vīkālakīrti*, *Dharmakīrti*, *Sahasrakīrti*, *Carochandra*, *Śrībhūṣṭamagītī*, *Śrīrājarakṣpitabhrasītī*, *ragītī*, *Aśchedayāmātārājikāmātārā*, *Bṛitkhetingītī*, *Bṛitlānīgītī*, and *Bṛitjñānīgītī*. Two Pāṭrāvalls have been also preserved.

Besides, small Jaina libraries are found at different places<sup>1</sup> such as Merū, Jainācāṇa, Pālī, Pipāda, Jasola, Bālātarā, Sarūṇā (Station Patadi), Pachabhadrā, Ahora, Jūlor, Siyadhati (Mālīgī station), Chomaha, Dhori-mānā, Asopa, Jadū, Bālesara, Agolū, Lāqānu, Thobba, Dunādī, Majala (Station Ajita), Gudī, Sojata, Jhāba, Bhinnmāl, Nākoḍī, Ghānerāv, Khāśī, Nāḍāl, Sādri, Ahora, Bāmer, Lolivāsa, Mathānā, Kāñānā, Bilkāl and Takhtagadha.

From the above survey, it is clear that a very large number of manuscripts have been carefully preserved in the Jaina Sāstrabhandāras of Rajasthan. They were means of religious and secular education and fulfilled the needs of both Jainas and non-Jainas and as such rendered a valuable service to the cause of education when printing was unknown. No such efforts for organizing a library in every city, town and even in important villages were made to such an extent by any other community in Rajasthan except the Jainas.

## CHAPTER VII

### JAINA MONKS AND STATESMEN

Rajasthan was very fortunate in having given birth to a number of great persons who were initiated to the life of Jaina monkhood. They

1. *Marubhrat*, I, No. 1.

preached in Rajasthan, participated in various religious functions and made considerable contributions to the moral life of the people. Their works on various aspects of Jaina religion and philosophy and various other subjects including astronomy, medicines and law adorn the Jaina Bhandaras of Rajasthan. They exercised an immense influence on the rulers of Rajasthan and a few of them attracted the attention of even Akbar and Jahangir and succeeded in obtaining from them substantial concession for the Jaina places of worship. They themselves were highly honoured by the conferment of high titles. Their services to the cause of general education and popular literature is great. Their life of extreme penance and lofty ideals was inspiring. Their teaching moderated the materialism of the age.

As the Jaina monks were ever moving about and were reticent about biographical details, very little is known about their personal lives. There are several instances of a Jaina saint of having been born in Rajasthan, initiated in Gujarat and done his writing work either in one state or the other. In the same way, one born in Gujarat had his field of activity in Rajasthan.

In spite of Jainism having been associated with Rajasthan from very early times, we have no definite information about the details of the lives of the saints before Haribhadra.

#### 1. JAINA MONKS

**HARIBHADRA:** In the eighth century, probably between 705 A.D. and 775 A.D., Haribhadra, the most distinguished Jaina scholar, lived in Rajasthan. He was born in a Brâhmaṇa family at Chittakupa, the modern Chitor. He was the Putubita of a king named Jitârî about whom history knows nothing. He was well-versed in the Vedic lore.

It is said that he was deeply inspired by a Jaina nun; and as a result of it, he embraced Jainism. Being asked by his Guru to write 1444 volumes, he wrote a number of books on logic, Yoga, Dharma, ethics etc. Out of them only about fifty are now available. He also raised his powerful voice against the corrupt practices prevalent in Jainism.<sup>1</sup>

**SIDDHARSHI:** The next distinguished Jaina monk of Rajasthan is Siddharshi born at Srimâla in Marwar. He was the son of Subhaiskara. He was initiated and was named Siddharshi. In 906 A.D., he composed the

1. *Purâdîna-prabhâvandhara-sûgraha*, pp. 103-05 and *Prâbhâvânâcharitro*, pp. 183-212.

allegorical novel named *Upamitibhāṣaprapuñchīkathā*. The Sarṅgha being pleased conferred the title of 'Vyākhyānakāra' on him.

Later on, he made a deep study of Buddhism, so much so, that even the Buddhists held him in high esteem for his scholarship and highly virtuous life. In course of time, the title of Sūti was conferred on him by his Guru.

**JINEŚVARASŪTI:** Jineśvarasuri occupies a prominent place in Jaina history. His early name was Śridhara. He and his brother Śripati were Brāhmaṇas by caste. They came to Dhārānagarī where they met a rich man named Lakshmipati. He introduced them to Vardhamānasuri. Being impressed by their deep scholarship, Vardhamānasuri initiated them into Jainism and instructed them to preach it.

At this time, the Chaityavāsi sect was very powerful. Actually, Vardhamānasuri rose in revolt against it and founded Vidhimārga; but Jineśvarasūti by his efforts organized its followers into a community and made it country-wide. He went to Aṇahilapura where the Chaityavāsis were very strong. He stayed in the house of the Parohita Someśvara. He defeated Surāchārya, the leader of the Chaityavāsis, in the court of the king Durlabhārāṭja at Pāṭaṇa and got the title of 'Kharatarā'. He established his own sect known as Vidhimārga at Aṇahilapura. Later on, it was known as the Kharataragachchha. Then his reputation spread to neighbouring regions like Marwar, Mewar, Malwa, Vāgadā, Sindh and Delhi, and a large number of Śtāvakas became his devoted followers.

Jineśvarasuri and his young brother Buddhisāgarasuri generally lived and moved together. In 1023 A.D. they were at Jābālipura (Jalor), where Jineśvarasūti wrote a commentary on the *Aśvafahrīṣīgraha* of Haribhadra and Buddhisāgarasūti completed the *Śrīpajñī Pāñcagranthī*.

Jineśvarasuri brought about a renaissance in Jainism, and, therefore, he is called the 'Yugapradhīna'. New temples known as Vidhichaityas were built. There came also some change in the form of worship. New Gachchhas, new castes and new Gotras also came into existence. The original *śāstrīs* were revised and several commentaries were prepared. He had a large number of disciples, the chief among them were Abhayadeva, Jinachandra and Jinabhadra.<sup>1</sup>

1. *Aśvafahrīṣī Jaina Kāryakarṇīgraha*, p. 4. *Yugapradhīna Jinaachandasūti*, p. 10 & *Kharataragachchha-bihādīgrāmīśī*.

**JINAVALLABHĀSŪRI:** The next great Jaina saint is Jinavallabhasūri, who was the follower of Chaityavāsi sect in the beginning. At Pīṭān, he got an opportunity to study the scriptures under Abhayadevasūri, the saint of Vidhimārga. As a result, he gave up the Chaityavāsi sect and accepted Vidhimārga. At his directions, his followers constructed the Jaina temples known as Vidhichaityas.

At this time, the followers of the Chaityavāsi sect were powerful in Mewar. With a view to diminishing their influence, Jinavallabhasūri left Pīṭān for Chitor, where he converted a large number of people to Jainism and celebrated the consecration ceremony of several images and temples. From Chitor, he came to Dhārā. The King invited him to his palace, where he listened to his religious discourses. He was so highly pleased with his extraordinary poetic talent that he offered him a Jāglra of three villages and a handsome present in cash. He did not accept either of them but requested that the king should grant two *paratibudrasannas* daily from his customs house for the maintenance of two Kharatarā temples.

From Dhārā, Jinavallabhasūri came to Vāgada, where he addressed large gatherings. He also came to Nagaur where the installation ceremony of Nemijinālāya was performed under his supervision. As he converted several people to Jainism, it was natural for him to form many Gotras.<sup>1</sup>

**JINADATTĀSŪRI:** Jinadattasuri is one of the great Jaina monks, who propagated Jainism in Rajasthan. He was born at Dhavalakapura in 1073 A.D. in Hūmbāda caste. His parents were Vādhiga and Vīhaḍadevi. His early name was Somachanda. His *ātīkshī* Guru was Vīchaka Devabhadrāgāṇī, and he was given the name of Somachandra Muni. Being impressed by his extreme austerities and genius, Dharmadevopādhyāya made him Āchārya at Chitor in 1112 A.D. and named him Jinadattasūri.

Jinadattasuri was widely respected even by the Rajput rulers of Rajputana and Gujarat for his learning and piety. The Chālukyan rulers Karnatāja and his son Siddharāja respected him. Jinadattasuri was a contemporary of Arjotāja Chauhan of Ajmer, who honoured the Āchārya by visiting him at his own place and by granting his followers a suitable site for a big Jaina temple. He converted a large number of people to Jainism

1. *Khamtaragachchha Brīhadgurīvalli & Aitihāsiku Jaina Kālegusāmghraha*, pp. 14-6.

and established many Gotras. Besides, he is said to have given *dikshā* to 500 monks and 700 nuns. Having installed Jinsachandasūri on his seat, he expired in 1154 A.D. at Ajmer. On account of his popularity among the masses, he came to be known as Dādāji.<sup>1</sup>

**VĀDĪGUDEVAŚŪMI:** Devasuri was born in 1143 A.D. at Madhuvarī near Mount Abu in the Prāgyāṭa family. He was the son of Viranāga and Jinadevi. When cholera broke out in the town, Viranāga left the town and came to Bharoch. The early name of Devasuri was Paryachandra.

From his very childhood, Paryachandra was highly intelligent. He impressed a Jaina monk who asked his master to give the boy to him. He was given *dikshā* in 1152 A.D. and was named Rāmachandra. Within a short time, he became well-versed in the science of *tarka*, *lokshana*, *pramāṇa* and literature; and scholars began to admire his scholarship. He defeated his opponents in the discussion held at Dhavalakapura, Kashmir, Sanchor, Chitor, Gopagiri, Dhārā and Bharoch. Impressed by his deep scholarship, the Guru installed him on the seat of Achārya in 1174 A.D. and gave him the name of Devasuri.

Then Devasuri came to Dhavalakapura on the invitation of Udaya and performed the installation ceremony of the image of Śrīmardharasvāmi. From there, he travelled to Mt. Abu for pilgrimage. In course of his journeys, Sri Devasuri came to Nagaur. Ahidāma, the ruler of this place, received him warmly. In the meanwhile, Siddharāja, the ruler of Gujarat, wanted to besiege Nagaur but when he was informed of the presence of Devasuri, he returned. Then he invited Sri Devasuri to Patan and kept him there for four months.

Sri Devasuri defeated the famous Digambara Jaina Saint of Kārgāčāka named Kumudachandra in the discussion held in the court of the king Siddharāja Jayashinha. In 1147 A.D., he got the Jaina temple constructed in the town called Phalavardhikā (Phalodhi) and performed the installation ceremony of the image. In the town of Arasana also, the image of Nemijīma was installed.

**HEMACHANDRA:** The most prominent Jaina monk is Hemachandra under whom Jainism prospered greatly both in Rajasthan and Gujarat. He

1. *Nīthāśākta Jaina Kāraṇasāṅgraha*, pp. 14, 48 and 203 and *Kharatrangīśāṅgraha*, *brikhadgurūśānti*.

was born in 1089 A.D. at Dhandhuka, a town in the district of Ahmedabad and was named Chāṅgadeva. His parents were Chāchiga and Pāhiṇī of Śrīmodha caste. Both the parents were adherents of the doctrine of Jina. Pāhiṇī handed over her son to a monk named Devachandra. The circumstances which led Chāṅgadeva to enter the order of Yatis are more or less romantic. Devachandra took the boy with him to Cambay where he was first initiated in the temple of Pārvatānātha in 1093 A.D. On this occasion, the famous Udayana held the usual festival and Chāṅgadeva received the name of Somachandra. In 1103 A.D., he was ordained as Āchārya at Nagaur by Devasūri. On this occasion, he again changed his name and was now called Hemachandra.

The patron of Hemachandra was Jayasimha Siddharṣṭha, who felt attracted and impressed by his deep and wide scholarship, used to listen to his discussion. Hemachandra helped Kumārapāla in securing his accession to the throne. He is said to have foretold that he was going to be the future ruler of Gujarat. It was for this reason that he had deep reverence for the Jaina religion. Kumārapāla was originally a devotee of Siva but was converted to Jainism by Hemachandra. After his conversion which is said to have taken place in 1159 A.D., he aspired to make Gujarat a model Jaina state. He personally gave up hunting animals, eating meat and using intoxicants, dice-playing and animal fights. In addition, he erected the Jaina temples and favoured the literary and scientific efforts of the Jainas.

Hemachandra was called the 'Omniscient of the Kali age' (*Kalikāla Saṃyuktā*), the title which he well deserved. He was more a scholar than a poet. By his efforts, Jaina literature made considerable progress in the twelfth and thirteenth centuries. His contributions to the general Sanskrit literature are also noteworthy. He wrote useful and important works on grammar, lexicography, poetics, prosody, philosophy and history.

Hemachandra's services to education were as remarkable as his literary activities. He trained a number of pupils who have left works on various branches of Sanskrit literature. The chief among those pupils are Rāmachandra, Guṇachandra, Mahendrasūri, Devachandra, Vardhamānagāṇi, Udayachandra, Yaśaschandra and Bālachandra.<sup>1</sup>

1. *The Life of Hemachandra*.

**JINAKUŚALASŪRI:** Jinakuśalasuri is the most popular Jaina saint and is also known as Dādīji. He was born in the village Samiyūḍh in Marwar in 1280 A.D. His original name was Karmapa. In 1290 A.D., he received initiation from Jinachandrasuri and was named Kuślakirti. At Nagaur in 1310 A.D., he was given the title of Vīchanāchārya by Jinachandrasuri. In 1319 A.D., Jinachandra passed away and the title of Sūri was given to Jinakuśala at Patan amidst great rejoicings.

Rājapati of Delhi made arrangement for the sojourn of Jinakuśalasuri. He passed through Kanyānayana, Narhad, Phalodhi, Matukoja, Nagaur, Merta, Jalor, Srimāla and at last reached Patan. The members of the Saṅgha requested Jinakuśala to accompany them. He consented and started from Patan and reached Satruñjaya where he performed several religious activities. He worshipped the idol by composing new *stotras*. Yaśodhara and Devendra were initiated to monkhood by him. He celebrated the installation ceremony of the image of Neminātha. The consecration ceremony of the images of Jinapatisuri and Jinesvaraśurī was also performed by him. On the occasion of Nandīśvaramahotsava, Sukhakṛttigayi was given the title of 'Vīchanāchārya.' Afterwards, he returned to Patan with the Saṅgha safely.

In 1324 A.D., Virāṭamahotsava was celebrated at Patan with great rejoicings for fifteen days under the guidance of Jinakuśalasuri. The images of the Tirthaikaras and the Āchāryas were sent to the various places such as Jalor, Devarājapura, Satruñjaya etc. Tejapāla celebrated the Nandīśvaramahotsava at Patan in which Sumatiśāra, Udayasāra, Jayasāra and Dharmasundari were initiated into monkhood. The famous Śrāvaka of Bhīmapalli named Viradeva called Jinakuśalasuri from Patan to Bhīmapalli and requested him to accompany the Saṅgha to Satruñjaya. After passing through various cities and villages, the Saṅgha reached Satruñjaya. He celebrated the consecration ceremony of the Vīra Chaitya at Bhīmapalli, Chittāmajī Pārvatīnātha temple at Jaisalmer and Pārvatīnātha temple at Jalor.

The Śrāvakas of Sindhi invited Jinakuśalasuri for propagation of Jainism. He went there and organised various ceremonies such as the *Pratibhāṣa*, *Vratagrahana*, *Mālātropana* and *Nandīmabotsava* in order to give an impetus to Jainism. He wandered through various places and impressed

the people by his religious discourses. This caused a great religious awakening among the people. He spent a rainy season at Devatājapura where he caught high fever and died in 1352 A.D.

Jinakulalasari was a distinguished scholar, well-versed in different branches of learning like grammar, law, literature, prosody, astronomy, magic etc. He could not contribute so much to literature as he was engaged in other activities. So great was his influence that, in his honour, a number of *stotras*, *stotras*, *padas* and *Cittabandus* have been composed in many a village, city and holy place. The people of Svagachchha, Paragachchha, Sihānakavāsi and Terāpanthi worship him with great devotion.<sup>1</sup>

**HIRAVIJAYASŪRI:** The most distinguished Jaina teacher at the time of Akbar was Hiravijayasuri. He was the leader of the Tapāgachchha sect of the Jainas and was born at Palanapur. He was the son of Kumāra and Nāthī of the Bīsū Osavāla family. His original name was Hiraji. He was initiated to religious life by Vijayadīnasuri in 1539 A.D. and was named Hiraharsha. After getting education from Muni Hariharsha, he went to Devagiri in the south in order to learn Nyāyaśāstra from Naiyāyika Brāhmaṇa. He made a close and deep study of various branches of learning.

After his return from the Deccan, Vijayadevasūti made him a Paṇḍita in 1551 A.D. Next year, he was made a Upādhyāya at Nādīśī. Then in the same year, he was made a Sūti at Sirohi. On this occasion, Chālōgī Mehatā, a descendant of Dhannā Poravāla, the builder of Ranakpur temple, celebrated a great festival.

In 1582 A.D. when Akbar heard of the lofty virtues and deep learning of Hiravijaya, he ordered the Viceroy of Gujarat to request him to visit his court. In response to the summons of the viceroy, the monk went to Ahmedabad where he exchanged views with the royal representative. He refused to accept all the costly gifts presented to him and, in accordance with the rules of his order, he started on his long journey to Fatehpur Sikri on foot.

On his way, passing through Bisalapur, Mahāsana, Paran, Baradi, Siddhapur and other places, Hiravijaya reached Saratata. At this place lived a Bhilla Chief named Arjuna. He along with his eight wives came to hear Sūriji's sermon, and he took a vow not to kill any innocent animal. He then went to Abu, and Rāva Suriṇī of Sirohi welcomed him and took a vow to

1. *Dādā Śrī Jinakulabasūri and Kharataragachchha Brīhadguruvīraṭi.*

refrain from drinking, hunting and meat eating. After that, passing through Sanganer, Chātsu, Bayānā and Maibura, he reached Fatehpur Sikri where he was accorded a royal reception; and Abul Fazl was asked to look after his comforts until the emperor found leisure to converse with him. After much discussion upon the problems of religion and philosophy first with Abul Fazl, the Muslim luminary of the age, and then with Akbar, he paid a visit to Agra. At the close of the rainy season, he returned to Fatehpur Sikri.

From the inscription by Hemavijaya dated 1593 A.D., in the porch of the eastern entrance of the Ādinātha temple of Sattrunjaya hill, it appears that Hiravijaya persuaded the emperor in 1592 A.D. to issue an edict forbidding the slaughter of animals for six months, to abolish the confiscation of the property of the deceased persons, the sujija tax and Sukla, to set free many captives, snared birds and animals and to present Sattrunjaya to the Jaina. Fishing was also prohibited at Fatehpur Sikri.

In 1596 A.D., Hiravijayasuri came to Nāgaur where he spent the rainy season. Mahajala, the finance minister of the king Jagamala, treated him with great respect. Indarāja, an official of Bairat, invited him; but he could not go and sent his pupil Kalyāṇavijaya for the performance of the consecration ceremony. After that, he went to Abu and then to Sirohi where he spent the rainy season on the persuasion of the ruling chief. On his advice, Rāva Surtāna abolished some taxes. Once the Rāva had imprisoned one hundred innocent Srivakas due to certain misunderstanding. The leaders of the Sarigha had tried their best to secure their release but the Rāva did not listen to them. At last, he released them on the advice of Surījī.

From Sirohi, Hiravijaya came to Patan where he spent the next rainy season. From there, he started for Pālithān. The function was organized in his honour which was attended by several Jainas. He also passed the rainy season at Uga. Ājamikhān, the governor of Gujarat, came to pay his respects. It was all due to Suri's magnetic personality and the honour given to him by Akbar. At this time, Jāmasūhī of Jāmanagara with his minister named Ābaji Bhāṇasūhī reached Uga to pay his compliments to the Achārya. Hiravijaya also induced the official Khān Muhammad to give up violence. He celebrated the consecration ceremony of the temple in 1595 A.D. and in the same year, he starved himself to death in the approved Jaina fashion.<sup>1</sup>

1. *Akbar the Great* by Smith, pp. 116-118 and *Sārīraṇī nāmānamrāt Akbar*.

JINACHANDRA: Jinachandra was a famous Āchārya of the Kharāragachchha sect. He was born in 1508 A.D. at Khetas in Jodhpur of Srivant Sāha and Siriyadevi of Bisā Osavāla family. His original name was Sultan. He received his initiation in 1547 A.D. from Jinamāṇikyasūri and his dīkṣā name was Sumatidhīra. In 1555 A.D., he obtained the title of Sūti from Guṇaprabhāsūri.

While Akbar was holding his court at Lahore, he heard the fame of the Sūti and wanted to hear him. He summoned Maṇīśvara Karmachandra Bāichchhāvata and requested him to invite the sage to his court. Considering his old age and hot season, Karmachandra pleaded that it would be difficult for him to come from Cambay. Then, the emperor asked him to write a letter to send his disciple Mānasīnīha whom the Sūti sent along with six other religious followers. Receiving also an urgent letter from Karmachandra, the Sūti started his journey on foot, gradually reached Sirohi and observed the *Chaturmās* at Jalor. Afterwards, he started, and passing through many villages and cities, reached Lahore in 1591 A.D. with thirty one Jaina Panditas in a great procession and was courteously received by the emperor. After a religious discourse on *Ātman, abhijñā* etc., he was conducted to his residence. He used to come daily to the palace for the discourse on religion. Akbar used to address him as a Great Master (*Bṛihadguru*).

Heating of the destruction of the Jaina temples at Dwarka, Jinachandra prevailed upon Akbar to issue an imperial *farman* for the protection of the Jaina holy places such as Satruñjaya, Pālithānā and Girnar. The necessary order was sent to Azamkhān, the Subedār of Ahmedabad. The places of pilgrimage were put in charge of Karmachandra.

Just before starting for Kashmīr, Akbar met the Sūti and at his instance issued a *farman* ordering the prohibition of the slaughter of animals for seven days (*Nurūmī* to *Pārvīmī*) every year in the month of *Āshāḍh*. Akbar with the disciples of Jinachandra namely Mānasīnīha, Harshavīśāla and some others reached Kashmīr and observed the vow of non-violence for eight days. He returned to Lahore in 1592 A.D. At this instance, Jinachandra gave the title of Āchārya to Mānasīnīha, calling him Jinaśinīhasūri. On the advice of Karmachandra, Akbar gave the title of 'Yugapradhāna' or 'Chief of the Age' to Jinachandra. At the persuasion of Suriji, Akbar gave

protection for a year to all animals of the sea adjoining Cambay, the place of pilgrimage.

Jinachandra was held in high esteem by Jahangir also. In 1611 A.D., being incensed at the misconduct of the dissolute Darsanî, Jahangir not only banished him but ordered that members of other Jaina sects should also be ousted from the realm. This caused wide-spread consternation amongst all sections of the Jainas. The news reached Jinachandrasûri who travelled from Patan to Agra and called on the emperor. After a prolonged discussion on religion, Sûrijî succeeded in persuading the emperor to withdraw the order. He breathed his last in 1613 A.D. at Bilârî in Marwar.<sup>1</sup>

**JINASIMHASŪRI:** After Jinachandrasûri, his *pâtpudra* Jinasimha-sûri became the leader of the Kharataragachchha. In Rajasthan, he mostly lived at Bikaner, Sirohi etc. In the *Śrī Jinasimhasūri-jîta* of Râyasamudra, it is related that he had great influence on Jahangir. At his request, the emperor assured safety to all living creatures. He conferred upon him the title of 'Yugapradhâna'. In 1616 A.D., Jinasimha-sûri spent the *Chaturmâs* at Bikaner. In the *Jinajîtasîrîsa* composed in 1614 A.D. by Sîlsâra, it is written that Jahangir was much anxious to see him, and he sent an officer to Bikaner to invite him. But unfortunately, he died in 1617 A.D. on his way to Agra.

The event mentioned in the Jaina *râsa* is more or less of the legendary character, intended to glorify the Jaina order, and can only be accepted when supported by some contemporary evidence. The attitude of Jahangir to Jinasimha (alias Mânasimha) and towards the Jainas, as it is made to appear in them, does not seem to have been correctly represented. At the time of Khusru's rebellion, Mânasimha prophesied that Jahangir's reign would last only for two years. This encouraged Râyasimha of Bikaner to rebel. He was, however, pardoned by Jahangir who waited for an opportunity to punish Mânasimha. In 1616 A.D. when Jahangir went to Gujarat, he persecuted the Jainas as their temples were the centres of disturbance and their religious leaders were accused of immoral practices. He summoned Mânasimha to the court but the latter took poison on his way from Bikaner and died. Evidently there seems to be more truth in these facts than the above concocted story.

1. *Khamberagachchha Jîthadurgavîlî, Alîkhânî Jînakârya-Saṅgraha*, pp. 58, 81 and 82, and *Yugapradhâna Jinachandrasûri*.

## 2. JAINA STATESMEN

Almost every state of Rajasthan and every principality or *jagīra* was served by more than one Jaina minister or manager. Naturally, all of them were not pious people; but some of them led a life of lofty ideals and were deeply devoted to their masters who could not but respect the general principles of their religion. The ministers and officers preached by practice and not by precepts. Their masters and all others who came into close contact with them were deeply impressed by the simplicity of their personal life and began to respect the religion which was responsible for their high morality, their high official position, social status, learning, loyalty and devotion. They are too numerous to be described but a bare outline of the life of some of them seems to be necessary.

**VIMALA:** We have no information about the Jaina statesmen of Rajasthan before Vimala<sup>1</sup> who is the most famous Jaina statesman of the eleventh century. He was a son of Vira, the *Mahuttama* of the King Mūlārāja, and rose to the position of the Minister of Bhīma I by sheer dint of his military skill. Probably, he fought against Mahmud Ghaznī with his master. According to the *Prabandhas*, he defeated the twelve *Sāmantas*. It cannot be wholly legendary and may contain some elements of truth. They may be deputies or generals left by Mahmud Ghaznī after his return from India. He also assisted his master in restoring Saurāshtra and Kachchha which became independent taking advantage of the Muslim invasion.

Afterwards, Vimala helped his master Bhīma in capturing Chandravati, a place near Abu, from Dhandhuka. Bhīma made him a governor in recognition of his services. In course of time, Vimala restored friendship between Dhandhuka and Bhīma. Bhīma returned his kingdom to Dhandhuka but kept Vimala as his representative of Abu as before.

Vimala was a deeply religious and self-sacrificing man. He led an extremely simple life and lavished almost all of his immense personal wealth on the construction of a wonderful temple on Mount Abu.

**UDAYANA:** Udayana was the well-known statesman in the time of Chālukyan rulers namely Siddharāja and Kumārapāla. He was a native of

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1. *Vimalacharita*. See also *Pūṇīsaṇḍubhāṇḍhamūgraka* (*Vimalakṣemantiprabandha*, pp. 81-82.)

Marwar, born at Jalore. He was a Jaina by religion and Srimāla by caste. At the suggestion of some persons, he went to Karṇāvati and stayed at the place of a painter, named Lachhi. Fortune smiled on him and he became a rich man. In course of time, he won name and fame; and he was appointed as the governor of Cambay by Siddharṣṭha.

Udayana was a devout Jaina and enormously rich. He was responsible for the initiation of Hemachandra at the age of eight, when he was the governor of Cambay. According to the *Prabhānubhūtiśāmanī*, it was he who persuaded his father Chāchiga to consent for the initiation of his son. When Kumārapāla was wandering as an exile persecuted by the fiery wrath of his uncle, it was Udayana who gave him shelter. There is little doubt that he remained in touch with him through out his exile and made efforts to secure him the throne.

Udayana was a true follower of Jainism. Once Kumārapāla sent him against the king of Sorathā. He left his army in Vardhamānapura and went to Vimalāchala. While worshipping, he saw a rat with a burning wick entering a hole in the wooden temple. Seeing this, Udayana determined to build a stone temple and vowed to take only one meal till the task was accomplished. Then he reached the camp and marched against Sunsars. In a battle, the imperial army was defeated; but he was mortally wounded. The minister thought that he was dying before having rebuilt the temples of Vimalāchala and Bhṛigukacchha. His officers assured him that his sons Vāghbhāṭa and Āmbabāṭa would carry out his plans. He passed away peacefully when his sons assured him to fulfil his vow. When Kumārapāla heard about his death, he was much grieved. Udayana had four sons Vāghbhāṭa, Chāchāḍa, Āmbabāṭa and Sola. Vāghbhāṭa and Āmbabāṭa became the Prime Minister and Minister respectively in his reign.<sup>1</sup>

**VASTUPĀLA:** Vastupāla, the prime minister of the Vāghela king Viradhbala of Dhavalaka or Dholka during the thirteenth century, was not only a statesman but also a great patron of art and literature. Vastupāla and his twin brother Tejapāla were born in an aristocratic Prāgvāṭa family of Aqahilavāḍa in 1203 A.D. They were the sons of Kumāradevi, the widow remarried to Asvatāra, a military commander of the Vāghelas. During their childhood, they lived with their father in a town called Sumhalakapura which

1. *Prabhānubhūtiśāmanī*, pp. 67-68 and pp. 104-105.

was given to him by the Chālukyan king as a reward for his services.<sup>1</sup> After the death of Asvārāj, the two brothers with their mother went to Maṇḍali where they lived until the death of their mother. After that, they seem to have begun their political career. He served first under Bhīmadeva and his services were lent to the court of Dhavalakka only afterwards.<sup>2</sup> We do not know when Vastupāla joined the services of Bhīma, but it is certain that he and his brother were appointed at Dhavalakka in 1220 A.D.

**ECONOMIC AND POLITICAL CONSOLIDATION:** When Vastupāla was appointed the governor of Śambatirtha or Cambay, he improved the economic conditions of the people and reformed administration. For this purpose, he devised an excellent administrative machinery in order to put an end to Matsyanyāya. He put a check on unscrupulous people who were making money by base means and indulging in piracy.<sup>3</sup> In this way, he succeeded in checking corruption with an iron hand. All these measures naturally brought about confidence among the people.<sup>4</sup> He also improved the moral tone of the people. As a result of it, life and property became safe and secure, and thus it led to the prosperity of trade and commerce.

**WATLIKE DEEDS:** After establishing peace in the kingdom, Vastupāla launched upon the career of conquests. Saṅkha, the ruler of Lāṭa, claimed the port of Stambha, which was in the possession of Viradhvavala and attacked it. After a fierce fight at a place called Vajakupa (Vaḍavā) near Śambatirtha, Saṅkha was defeated. The Yādava King Sibhāna of Devagiri from the south and the four Mātūrī rulers from the north made a joint attack on the kingdom of Viradhvavala. Showing shrewd statesmanship on this occasion, Vastupāla became successful in making truce with the four chiefs from Devagiri.

The *Prabandhas* describe several other watlike deeds of Viradhvavala and his two ministers. First of all, they conquered the rulers of Vāmanasthali (Modern Vanthali, near Junagadh). Saṅgana and Chāmunda, the brothers of Viradhvavala's queen Jayataladevi declined to pay homage to Viradhvavala.<sup>5</sup> They were slain in a combat. The great riches of the palace of Varasthali fell into the hands of Viradhvavala. Viradhvavala led another attack against

1. *Vastupālakarita*, Chapter I.

2. *Nāmādhyāpananda*, XVI, 95.

3. *Kirtikantadi*, IV, 16.

4. *Vastupālakarita* IV, 40.

5. *Prabandhakalpa of Rājebhārata*, p. 103.

Bhimasimha of the Pratihāra clan ruling at Bhadresvara in Kutch but could not conquer him; he had to return only after making a peace treaty.<sup>1</sup> By it, a new friend was made and Kutch border became free from danger. After this Viradhavala thought of subduing Ghughula, a chief ruling at Godraha (Modern Godlā) in the Mahisata region on the banks of the river Mahi. Tejapāla, who was sent with a strong force, captured Ghughula and put him in a wooden cage.<sup>2</sup>

During the reign of Viradhavala, there was the attack of Sultan Mojudin of Delhi on Gujarat but it was successfully repulsed by the strategy of Vastupāla. Mojudin may be identified with the slave ruler Ilutmish who ruled from 1211 A.D. to 1236 A.D. The Sultan Ilutmish undertook a number of expeditions to Rajputana and Gujarat. He captured Julor sometimes between 1211 A.D. and 1216 A.D. and Mandor about 1226 A.D. In one of these, he might have attacked Gujarat. The enemy was encircled by Dhāravarsha of Chandravati from the north and Vastupāla from the south after his army had entered a mountain pass near Abu. Consequently, the Sultan had to retreat. After some time, the Sultan's mother was going on pilgrimage to the holy Mecca and had come to a port of Gujarat where she was robbed by the pirates. Vastupāla returned the old woman's property after receiving her with great respect and also provided for her comfort and safety. While returning from Mecca, she took Vastupāla with her to Delhi and introduced him to the Sultan. Vastupāla obtained a promise from the Sultan to keep friendship with Viradhavala and thus made his kingdom safe. Coming from Delhi, he was received by Viradhavala with great honour.<sup>3</sup>

**PILGRIMAGES OF VASTUPĀLA:** According to the *Prabandhas*, Vastupāla had made thirteen pilgrimages to Satruñjaya and Girnar. In childhood, he went to both the places with his father Aśvavrsa in 1193 A.D. and 1194 A.D. After becoming a minister, he led the Sanghas to Satruñjaya and Girnar in 1221 A.D., 1234 A.D., 1235 A.D., 1236 A.D. and 1237 A.D. The pilgrimage of 1221 A.D. was probably the most important one as it is described with remarkable accuracy and poetic skill in contemporary works like the *Kirtikānumuktī*, the *Sukritasamkīrtana* and *Dharmabhyudaya*.

1. *Prabandhakosha of Rājadekhara*, pp. 104 f.

2. Ibid., pp. 107 f.

3. Ibid., pp. 110 f. See also *Prabandhakshintāmali*, p. 103.

**PUBLIC WORKS:** Vastupāla and Tejapāla are remembered more for the cultural activities inspired by their munificence. They brought about a cultural renaissance. They built a large number of public works like temples, rest houses, tanks, wells etc. Their munificence and philanthropy extended to a large number of places in the whole of Gujarat, Saurashtra and Marwar. Their public works extended to Śikāla in the South, Prabhāsa in the West, Kedāra in the North and Benares in the East.<sup>1</sup> They were confined not only to the Jains but were meant for all. They constructed hospitals, *dharmaśālās*, *Māṭhas*, Siva temples and even mosques.<sup>2</sup> Besides, the famous Jaina temple of Abu at Delyādā generally known as Lūppavasthi temple was constructed by him.

**PATRON OF LEARNING AND LITERATURE:** Vastupāla was not only a philanthropist and patron of art but at the same time, a great patron of learning. He had established three public libraries in Aṇḍhilavīḍ, Sambhārītha and Bhrigukachchha by spending an enormous wealth.<sup>3</sup> His personal library was also very rich and contained more than one copy of all important *Sastras*.<sup>4</sup> He was highly liberal towards poets and scholars. While giving patronage to scholars, he made no distinction between Jaina and non-Jaina. He gave large wealth to the Brāhmaṇas having poetical skill.

Moreover, Vastupāla was credited with a critical faculty which enabled him to detect defects in poetic compositions by others and to make improvements in them. He was himself a poet too. His poetic name was Vasantapāla. His first poem was the *Ādināthastotra* in the form of hymn in praise of Ādiśvara on the Satiroñjaya hills.<sup>5</sup> He has also written several *Sastras* like the *Nemināthastotra*, *Ambikāstotra* and a short *Arādhana* of ten verses. He was also proficient in composition of *Suktis*. In the Abu *Prakasi*, Somesvara has spoken highly of his originality in the field of poetry.<sup>6</sup> He has composed the *Narānārāyaṇamanda* of Arjuna and Kṛishṇa.

**LITERARY CIRCLE OF MARĀMĀTYA VASTUPĀLA:** Several poets and the scholars circled round Vastupāla and not of the royal court of the Vīghelas. There is no doubt that these poets and scholars came to the

1. *Vīrabhadradeśīthakalpa*, p. 78. See also *Pratandhakosa*, p. 130.

2. *Pratandhakosa*, pp. 129 f.

3. Ibid.

4. *Vastupālārthaśāstra*, p. 80.

5. *Narānārāyaṇamanda*, XVI, 39.

6. *Prachinā Jaina Lekha Samgraha*, No. 61.

Vāghelas court and sometimes received gifts from their ruler. But these writers praised the Vāghela kings not so much as they did Vastupāla. It indicates that all of them were dependent upon Vastupāla, and it was mainly through him that their literary efforts were appreciated. And hence, we are justified in calling these writers as the literary circle of Vastupāla. The names of these writers are Someśvara, Harihara, Nāñika, Yaśovira, Subhaya, Arisimha, Amarachandrasūri, Vijayasenāsūri, Udayaprabhasūri, Jinabhadrasūri, Natachandra, Narendraprabhasūri, Bālachandra, Jayasimhasūri and Māṇikyachandra.

### JODHPUR STATE

#### RESTORATION OF THE KINGDOM BY TEJĀGADAHĀYĀ TO MĀLADEVA:

In Jodhpur state, there were several leading Jainas who rendered valuable services to the ruling chiefs. Among them, the name of Tejā Gadahāyā is well-known. He was a great warrior and a faithful servant of Mahārāja Māla Deva. In about 1541 A.D., Shershah attacked Jodhpur with large forces but he could not defeat the brave Rājpots so easily. He, therefore, took recourse to treachery and became successful in capturing Jodhpur from the Rājputs. Shershah was so much impressed by their valour that he remarked "I had nearly lost the empire of Hindustan for a handful of Bājra (Millet)"

Shershah appointed his deputy Hamajā to govern Jodhpur. According to the *Osavilavishāraṭī*,<sup>1</sup> Tejā Gadahāyā restored the kingdom of Jodhpur to his master Māla Deva after putting Hamajā to death. It shows his bravery as well as devotion towards his master.

#### HEROIC AND PHILANTHROPIST DEEDS OF MUHAÑOTA JAYAMALA:

Muhañota Jayamala was a great warrior and philanthropist. The Mughal emperor gave two districts of Jalore and Sanchor to Mahārāja Gajasiṁha who appointed Muhañota Jayamala as the governor. Jayamala carried on the administration successfully. He defeated 500 Marathas who invaded Sanchor. When a dreadful famine broke out in 1630 A.D., he distributed grains free of charge among the needy and distressed. Besides, he spent his entire property in these charitable activities.

**MUHAÑOTA NAÑJASĪ AS AN ADMINISTRATOR:** The son of Muhañota Jayamala was Muhañota Nañjasī, who was a historian as well as an

1. *Anekānta*, II, p. 249.

administrator. He acted as the *dīvān* of Jasawantśinha. He compiled a history of Marwar on the line of Abul Fuzl. He introduced the census system and improved the administration by removing many *lāgas* and *begārs*. He has written a five-yearly report describing the districts, villages, their income, quality of land, tanks, wells and different castes in Mārvari language on the model of *Aṣi-Akkhī* of Abul Fozl.

Mūhapotā Naiqasī was a devout Jaina and possessed spotless character. He was loyal but frank and brave but lenient. He led an extremely simple life strictly according to the tenets of Jainism.

**RATANASIMHA AS A WARRIOR:** Ratanasimha Bhanḍārī served Abhayasimha with great zeal and devotion. He was a great warrior. In 1730 A.D., Mahārājā Abhayasimha was appointed as a Viceroy of Ajmer and Gujarat. After a period of 3 years, he placed Ratanasimha Bhanḍārī in the sole charge of the province. He worked there from 1733 A.D. to 1737 A.D. The Mughal power was on decline so that the authority of the emperor was defied by the Marāthās on the one hand and by his refractory governors on the other. Ratanasimha, therefore, had to spend his whole time either in waging the wars against the Marāthās or putting down the over-powerful governors.

Ratanasimha had not been long in his new office when the Marāthās under their leader Jadhūji Dābhude visited Gujarat. In order to save the province from their ravages, he had to purchase their retreat at an enormous expense.

Bhīvasimha, the hereditary governor of Viramagam, was a source of trouble to him. In 1734 A.D., he had to issue orders to Jawahmard Khan for the arrest of the delinquent. Jawahmard Khan, of course, went to Viramagam and took him into custody but was forced by his supporters to release him.

In 1735 A.D., Soharabkhan was appointed as the governor of Viramagam but Ratanasimha did not like his appointment. Soharab Khan leaving Sadak Ali as his deputy in Junagadh marched for Viramagam. Ratanasimha also with assistance of Moininkhan and others proceeded towards Viramagam. A battle was fought between the two. The troops of Soharab Khan fled away and he himself was killed in the battle. Bhīvasimha of Viramagam was waiting for the revenge. He, therefore, entered into an alliance with the Marāthās and treacherously admitted them into the city.

Dāmājī, the Marāthā leader, assumed the control of Viramagam and expelled the Mārāwālī administrator Kalyāṇa and left his agent Raṅgojī. Raṅgojī advanced as far as Bavla near Dholka pillaging and devastating the country. Ratanasīhā marched against him and drove him back to Viramagam. He, however, laid siege to it. At this time, Pratāparūpa advanced towards Ahmedabad. When Ratanasīhā knew it, he at once raised the siege of the town and returned to Ahmedabad.

In 1737 A.D., Muhammad Shah became displeased with Abhayasīhā and appointed Meminkhan as the Viceroy of Gujarat in his place. When Ratanasīhā Bhaṇḍārī became aware of the change, he at once wrote to his master for the orders. The reply from Abhayasīhā was that Ratanasīhā Bhaṇḍārī should resist Meminkhan if he could. He prepared to defend Ahmedabad while Meminkhan prepared for the march of his army. Meminkhan also made his friendship with the Marāthās. But Ratanasīhā was a great diplomat and made attempts not to make the union of these two parties. In the end, he entered into negotiation with Meminkhan and left the city after receiving a large sum of money from him.

After the death of Jorāvarasīhā, the chief of Bikaner in 1745 A.D., there started a war of succession between the two claimants namely Gajasīhā and Amarasihā. With the aid of Thīkura Kuśakasīhā and Mehātā Balkhāvarasīhā, Gajasīhā succeeded in securing the *gaddi*, upon which Amarasihā took up the cause of the disappointed claimant and marched a large force in command of Ratanasīhā Bhaṇḍārī against Gajasīhā. A decisive battle was fought in 1747 A.D. and Ratanasīhā Bhaṇḍārī was killed fighting gallantly.<sup>1</sup>

Professionally a soldier and statesman, Ratanasīhā was almost a *Sādhu* in his private life. Naturally, he was greatly respected not only by Jaina but also by non-Jaina including the Muslims.

**SAMASERA BAHĀDURA AS A GENERAL:** Samasera Bahādura, who was the commander in chief of Mahārāja Vijayasīhā, participated in several battles. In the battle fought in Gaurwar province, he showed excellent bravery in 1792 A.D. In recognition of his gallantry and heroism on battle fields, Mahārāja Vijayasīhā became highly pleased and conferred upon him

1. Some distinguished Jaina pp. 60-63, and See also *Jadhpratardhya kō. Itihāsa*, pt. II, pp. 638-641.

unique honour of Rāva Rājā and a jāgīra worth 29,000/-.<sup>1</sup> He was a very pious man and stories regarding his charity and purity are still current in Marwar.

**LOYALTY OF DHANARĀJĀ:** After conquering Ajmer from the Marāthās in 1787 A.D., the ruling chief of Jodhpur made Dhanarājā its governor. The Marāthās soon recovered their losses and four years later again invaded Marwar. Two sanguinary battles of Merta and Pātan were fought in which Mārwāris were defeated.

In the meantime, the Marāthā General De Boigne had attacked and invested Ajmer. Dhanarājā, the governor of the place, stood the siege heroically and successfully. Vijayasīha, seeing the disastrous result of Pātan, issued him order to surrender the place to the enemies and return to Jodhpur. It was too exacting a demand on his brave and chivalrous nature. He would neither consent to a disgraceful surrender nor would he be guilty of disobedience to his master. He was thus placed in dilemma. Eventually, he decided to end his life. He had the diamond ring on his finger. He had the gem pulverised and swallowed the powder. 'Go and tell the prince,' cried the departing hero, 'thus only, I could testify my obedience and over my dead body alone, could a Marāthā enter Ajmer.'

**DIPLOMACY AND LOYALTY OF INDRARĀJĀ:** Indrarājā Siṅghī was a real diplomat as well as a loyal servant of his master. Jagatsīha, the ruler of Jaipur, espoused the cause of Mānasīnha's rival Dhoṇikālasiṅha and attacked Marwar with a large army. Mahārājā Sūrasāīha of Bikaner, Pindārī Amrakhan and several other Sardars also joined him. Jaipur forces took the possession of Mārotha, Merta, Parbarsar, Nagaur, Pīlī, Sojai etc. and even the city of Jodhpur. Only the fort remained under the possession of Mahārājā. At this time, Siṅghī Indrarājā and Bhanḍārī Gangārāma requested Mahārājā Mānasīnha to let them out through the secret path of the fort. The prince acceded to the request and sent them outside the fort. Both of them went to Merta where they collected a large force. They won Amrakhan, the leader of the Pindāris, to their side by offering him a bribe of one lakh. After that, Siṅghī Indrarājā, Bhanḍārī, Gangārāma and Thākura Sivāñhasīha of Kuchāman left for Jaipur. When the Mahārājā of Jaipur came to know, he sent a large army under the command of Rāya Sivalāla. Several skirmishes

<sup>1</sup> BOO, p. 55.

took place but no decisive battle was fought. At last, Amirakhān and Sīghī Indrājī succeeded in routing the Jaipur forces at Pāgl near Tonk. When this news reached Jagatśimha, he immediately raised the siege of Jodhpur and left for his country.

Mahārājā Mānasimha highly honoured Indrājī on his return to Jodhpur and made him his chief minister. After that, Indrājī besieged Bikaner and compelled the Mahārājā to pay four lakhs of rupees as a price for raising his siege. He also saved his master from the serious plot of Amirakhān. When he invaded Bikaner, Amirakhān in his absence got the *patti* of the districts of Pathatsar, Mārotha, Dīdwāñā and Sambhar. The Pathans of Amirakhān reached Jodhpur and demanded their salaries and the possession of four districts from Indrājī, who asked them to produce the relevant document. When it was placed before him, he swallowed it up. This act infuriated the Pathans who killed the Sīghī then and there. When this news reached the Mahārājā, he expressed his deep sorrow over his death and ordered for the royal funeral. In return of his valuable services, Mahārājā Mānasimha gave the *sigita* of twenty five thousand and divānagi to his son Fatehājī.<sup>1</sup>

### BIKANER AND JAINA STATESMEN

**RESTORATION OF THE KINGDOM TO KALYĀÑASIMHA BY THE EFFORTS OF NAGARĀJA:** In Bikaner State, there were some Jain statesmen who not only controlled the civil affairs of the state with great skill but also took part even in military affairs. Among them, the name of Nāgarāja is well-known. He was a faithful servant of his master Jaitrasimha. When Māladeva, the ruler of Jodhpur, wanted to conquer Bikaner, Jaitrasimha sent Nāgarāja to the court of Shershah for help. Jaitrasimha lost his life fighting against Māladeva who took possession of Bikaner. Nāgarāja persuaded Shershah for the invasion of Marwar. Māladeva was badly defeated, and it enabled Kalyāñasimha, the son of Jaitrasimha, to restore his hereditary kingdom.

Tradition has it that Nāgarāja was a great man in all respects. He was a God-fearing man, and his every act was inspired by lofty ideals. He gave great charities, respected Sādhus and led a very abstemious life.

1. HOO, pp. 59-60.

### MILITARY AND PHILANTHROPIST ACTIVITIES OF KARMACHANDRA:

Karmachandra was an able statesman, a great general and a religious man. He was the chief minister of Rāyasiṁha. When Abhayasiṁha, the ruler of Jaipur, invaded Bikaner, he advised his master to make peace because the state was not prepared for the disastrous war. By his efforts, Akbar gave the title of Rāja to Rāyasiṁha. When Mirza Ibrahim of Nagaur attacked Bikaner, he repulsed him. Later on, he fought against Gujarat under Mughal standard. He extended the bounds of the Bikaner state by occupying Sojat, Jalor and some portion of Sindh.

Karmachandra rendered valuable services to his community and religion. He led many Sanghas to the holy places. In 1555 A.D., he celebrated the official entry of Jinachandrasūri at Bikaner with great rejoicings. During the famine of 1578 A.D., he made every endeavour to relieve the starving population by setting up depots for the free distribution of grain. He recovered a large number of images from the Mohammedans into whose hands they had fallen and deposited them in the Chintamani temples at Bikaner. It was through his efforts that Jainism secured the place in the heart of Akbar. In 1592 A.D., on the suggestion of Karmachandra, Akbar invited Jinachandrasūri from Cambay and received the holy visitor at Lahore with high honour.

Karmachandra was a farsighted statesman. When Rāyasiṁha, the ruler of Bikaner, was becoming more and more extravagant, he made the last and determined effort to bring the king to senses at the cost of his personal loss. The treasury became empty and the future of the state appeared gloomy. His enemies poisoned the ears of the Rāja against him. Rāyasiṁha determined to arrest Karmachandra and to put him to death. Anyhow, it became known to Karmachandra who at once fled from Bikaner and sought the protection of Akbar. The emperor treated him with kindness and assigned him an honourable post in his court.<sup>1</sup>

**SUPPRESSION OF REBELLION BY AMARACHANDA SURĀÑĀ:** Amarachanda Surāñā rose to the position of eminence during the reign of Mahārāja Surasiṁha. He was sent with an army against Zabata Khan, the

1. MOO, pp. 100-104. See also *Karmachandramahāprabhāṇi* and *Karmachandramahākīrtanahāryam*.

chief of Bhatis. Zabat Khan fought for 5 months, but in the end, he had to surrender the fort to Amarachanda. In recognition of his service, Amarachanda was made *divān* of the state.

In 1808 A.D., Surasimha despatched a large force under the command of Amarachanda to check the march of advancing army under Indrāja Singhvi, sent by Mahārāja Mārasimha of Jodhpur. However, no major incident took place and it was with the good offices of Amarachanda that the reconciliation between the two states was brought about.

Amarachanda was then appointed to suppress the refractory nobles of Bikaner. He carried out his task most successfully with iron hand. He exacted a heavy fine from the Thākura of Saranbi and then attacked Ratnasimha Baidvani and hanged him on the spot. He next invaded Bhatis and ruthlessly butchered them all except one. Soon after, he attacked the leading Thākura chiefs Naharasiha and Pūrapasiniha and imprisoned them. In 1813 A.D., he was sent with an army against Sivasimha of Churu, who committed suicide. And thus, Churu fell into the hands of Amarachanda. Mahārāja Surasimha highly appreciated his services and conferred on him the special honour.

The continuous success of Amarachanda Surāpā could not be borne by his enemies who formed a conspiracy to bring about his downfall. In 1817 A.D., he was falsely accused of intriguing with Amīr Khan, the leader of the Piyāris, and was executed in a most brutal manner by the Mahārāja.<sup>1</sup>

### UDAIPUR AND JAINA STATESMEN

**SHELTER TO PRINCE UDAISIMHA BY ĀŚĀĀHA:** The Udaipur state was served by a number of Jain soldiers, statesmen and administrators with singular devotion and loyalty. One of them is Āśāāha who was the *Kildām* of Kumbhalmer. He afforded asylum to the infant prince Udaisimha against the clutches of Banavira. Although in the beginning, when Pannā Dhāya approached him for protection of Udaisimha, Āśāāha was reluctant to give him shelter. But later on, it was on the persuasion of his mother that he acceded to the request of Pannā. In order to maintain secrecy, he began to call Udaisimha as his nephew. When Udaisimha came of age, Āśāāha along

1. *Some Distinguished Jains*, pp. 71-74.

with a handful of chiefs installed Udaisimha on the *gaddī*, and this saved the dynasty from ruin.<sup>1</sup>

**LOYALTY OF MEHĀTĀ CHILAJI:** Another officer who proved loyal to Udaisimha in his hour of crisis was Mehātā Chilaji. Though he was the *Khedīya* of the fort of Chitor under Banavīra, his real desire was to restore the fort to the rightful claimant Udaisimha. When the latter besieged the fort of Chitor, Mehātā Chilaji sent all the secrets of the fort to Udaisimha and thus helped him in capturing the fort.<sup>2</sup>

**BHĀMĀŚĀHA, THE SAVIOUR OF MEWAR:** Bhāmāśāha, who was the divīna of Mahārājā Pratīpa, set the noble example of high sense of patriotism and loyalty. When Mahārājā Pratīpa was in desperate need of money to continue the struggle with the Mughal emperor, Bhāmāśāha, the embodiment of truth and loyalty, came to his help and disclosed the secrecy of the hidden treasure, as it was written in *bhāu*, which was under his possession. This enabled Mahārājā to collect his scattered forces and to renew war against Akbar. The result was that Rāpā Pratīpa in a short campaign regained the whole Mewar except Chitor, Ajmer and Mandalgadh.<sup>3</sup>

**MILITARY AND PHILANTHROPIC DEEDS OF DAYĀLADĀSA:** Saṅghavī Dayāladāsa, Divīna of Mahārājā Rājasimha, was a great general and philanthropist. When Mewar was attacked by Aurangzeb in 1679 A.D., Dayāladāsa fought on the side of Mahārājā and gave an example of undaunted heroism. Besides, Dayāladāsa was also sent to check the advance of the Mughal forces from the side of Malwa.

Not only the military general but he was also deeply religious minded and a devout Jain. It was on account of his personal efforts that Mahārājā issued orders for the observance of *ahīmā* in the area of *Upāsana*. Dayāladāsa also constructed a beautiful Jaina temple in the shape of a fort on the mountain just near Rājasamandla.<sup>4</sup>

**MEHĀTĀ AGARACHANDA AS A DIPLOMAT AND STATESMAN:** Mehātā Agarachanda proved himself to be the successful diplomat and able statesman of the eighteenth century A.D. At this time, the political situation of India as well as of Mewar was surcharged with fear and suspicion and

1. BOO, pp. 70-71. 2. Ibid., pp. 71-72.

3. *Udaipurākhyā kā Itihās*, pp. 1304-05, and *Pinnawala*, p. 251.

4. *Udaipurākhyā kā Itihās*, pp. 1304-05.

anarchy was rampant. The props of the Mughal empire seem to be failing and the Marāthās taking advantage of such situation were plundering and devastating the territory. In Rajasthan too, the princes were disunited and were indulging in mutual quarrels and family feuds. Mahārājā Arisūlīha was a man of unscrupulous temperament. As a result of it, his faithful Sardārs became hostile to him and coqueted with the Marāthā chiefs. The Marāthās inflicted a severe defeat on Mahārājā and forced him to pay a heavy war indemnity. Mahārājā could pay only 33 lakhs and for the rest, he gave the districts of Jivādī, Jiram and Nimbādī etc. to Sindhia. Taking advantage of the weakness of Mahārājā, Holkar also occupied the fertile area of Nimbādī. Under such state of affairs, Mahārājā made Mehatā Agarachanda his Dīvōna.

With uncommon tactfulness and personal intrepidity, Mehatā succeeded in bringing about a rapprochement between the two rival and hostile groups of the Sardārs and thus restored peace. In order to achieve this object, he occupied Mandalgārī which was the stronghold of the rebellious Sardārs. Naturally, this pleased Mahārājā who first appointed him as the governor of Mandalgārī and afterwards gave him the *pārasa* of that place.

Agarachanda again came to Mahārājā's rescue when fictitious Ratanasūlīha organized a conspiracy with the help of Sindhia and some of the Mewar Chiefs. Though Mahārājā's forces fought with undaunted heroism, they were defeated; and Agarachanda and other chiefs were made captives. He was asked by the Marāthās to recognize Ratanasūlīha as the rightful claimant but, true to his master's loyalty, he declined to do so. Any how with the help of Sīvachanda, he was able to free himself from the clutches of the enemy.<sup>1</sup>

Mehatā Agarachanda also served Mahārājā Bhīmśūlīha who gave shelter to Chundāvāīs of Rāmpurā. This incited the anger of Sindhia of Gwalior who sent forces against Mahārājā under the command of Akhā and Lākhā. A dreadful battle was fought and in the end, Mehatā Agarachanda emerged victorious. When the chief of Shāhpura took away the district of Jabazpur, Mehatā Agarachanda fought against him and seized Jabazpur back.

Mehatā Agarachanda was not only a skilful general but also an able administrator. He successfully carried on the administration of Mandalgārī

1. *Udaipurītīya Kā Itihāsa*, pp. 1311, and 1400, pp. 77-82.

by providing facilities to the people. He constructed tanks and repaired the fort. He was also a man of letters. In his last days, he wrote some works which reflect upon his diplomatic insight and scholarship.

**FARSIGHTEDNESS OF MEHĀTĀ DEVICHANDA:** Mehātā Devichanda was a farsighted statesman. He was also truthful and highly devoted to his master and state. When under some pressure Mahārājā Bhīmasinīha became ready to hand over the fort of Mandalgarh to the famous Jhālā Jālimasimha, Devichanda paid no heed to his instructions and continued to occupy the fort. Being a farsighted statesman, he knew the future dangers. Jhālā Jālimasimha made preparations to annex Mandalgarh. First of all, he constructed a fort at Luhandī near Mandalgarh for invasion. Not only this, he occupied three villages of Mewar. Devichanda at once attacked Jhālā, routed his forces and forced him to flee away. Mahārājā became highly pleased and wanted to offer him the post of Chief Ministership. He declined to accept and remained only a chief councillor.<sup>1</sup>

### JAINA STATESMEN OF JAIPUR

In the history of Jaipur, the Jaina statesmen occupy a high and prominent place. About fifty Jainas acted as Divāns and rendered valuable services to the state. Under their patronage, Jainism made a great progress. They got various copies of the Jaina Sāstras prepared and constructed a number of temples and images. They were also warriors and good administrators. The achievements of some of them shall be described here.

**WARRIOR DEEDS OF VIMALADĀSA:** Vimaladāsa was the Divān of both Mahārājā Rāmasimīha I (1668 A.D.-1690 A.D.) and Viśanasiṇīha. He was a great warrior and lost his life in the battle of Lālasoja. A chhatr was also built in his memory.

**RESTORATION OF THE KINGDOM OF AMBER BY RĀMACHANDRA:** After Vimaladāsa, his son Rāmachandra became the chief minister who served both Viśanasiṇīha and his successor Sawai Jayasiṇīha. He restored the kingdom of Amber to Sawai Jayasiṇīha. In 1707 A.D., the Mughal emperor Bahādūr Shah invaded Amber and occupied it. He appointed Saiyyad Hussain as the governor. Jayasiṇīha abandoned his kingdom along with his chief

1. HOO, pp. 87-88 and *Udaipur Rājya kī Itihās*, pp. 1315-16.

minister Rāmachandra and took shelter under Mahārāja of Chitor. Rāmachandra wanted to free Amber from the clutches of the enemy. With this object in view, he organized his forces which compelled Hussain Khān to leave Amber in favour of Sawāī Jayasīnhā. In recognition of his services, Mahārāja assigned him a piece of land and his name also began to appear on his coins. Formerly there was written *Dīvīna Rāmachandra* on the golden coin but now 'Bande Dīvīna Rāmachandra' was inscribed.<sup>1</sup>

Rāmachandra was also famous as a man of justice. When there was a possibility of conflict between the chiefs of Jodhpur and Jaipur over the partition of Sambhar, he was appointed as an intermediary from both the sides. He divided Sambhar equally between the two parties and his decision was accepted. In return of his services, he was given about 5000 maunds of salt yearly.

**DEVOTION OF KRIPĀRĀMA TOWARDS HIS MASTER:** Another able Jaina statesman of Sawāī Jayasīnhā was Kripārāma who was an envoy at Delhi. He was the faithful servant of his master. Vijayasīnhā, the rival of Sawāī Jayasīnhā, won the Mughal emperor and his vazir Karnaruddin to his side by a promise to give five crores of rupees and five thousand cavalry. Rāva Kripārāma knew the secrecy of the plot through Daurankhan and cautioned his master. Jayasīnhā took the measures of safeguard against his enemies. He became highly pleased with Kripārāma and gave the village of Manoharapura to him.<sup>2</sup>

**VIJAYARĀMA CHHĀBARĀ AS A DIPLOMAT:** Vijayarāma Chhābarā was also one of the ministers of Sawāī Jayasīnhā. The sister of Sawāī Jayasīnhā was going to be married to the Mughal emperor Bahādurshah, but it was due to the efforts of Vijayarāma Chhābarā that she was married to Rāva Budhasīnhā Hādā, the king of Bundi. Further, as a successful diplomat, he became successful in bringing the hostilities between the Mughal emperor Bahādurshah and Sawāī Jayasīnhā to a close.

**HARISĪMHA AS AN ADMINISTRATOR:** Sawāī Jayasīnhā obtained the *yātrā* of the Sekhāvātī district from the Mughal authorities. He, therefore, intervened in this affair for the first time in 1726 A.D. and 1727 A.D. He appointed a competent banker named Harisīmha to collect the tribute. The

1. *Viraṇītī*, I, pp. 68-83 and *Rājputānā Kā Itihāsa* by Ojha, pp. 915-16.

2. *Annals & Antiquities of Rajasthan*, p. 202.

Qaimkhani Nawabs held this place as *uzum* for more than a century. At first, the Qalmkhani chief declined to pay the tribute; and disturbances also took place before the authority could be established. As the troops under the command of Harisimha were insufficient to secure the Darbar's possession in Jhunjhunu, he entered into a series of agreement with local leaders to secure their assistance in suppressing the trouble. In the end, he became successful in establishing the authority of Sawālī Jayasimha in Sekhāvāt.<sup>1</sup>

**RĀYACHANDA AS A DIPLOMAT:** The marriage question of Krishnākumārī between the rulers of Jaipur and Jodhpur was settled by the efforts of Rāyachanda. Krishnākumārī, the daughter of Mahārājā Bhīmasimha of Udaipur, was first going to be married to the ruler of Jodhpur. As the ruling chief of Jodhpur died before the marriage, it was decided to marry her to Jagatasiṁha, the chief of Jaipur. This was considered to be an insult of the Jodhpur House by Mahārājā Mānasimha. In about 1803 A.D., the preparations for the struggle started on both the sides. Any how Rāyachanda settled the question peacefully between the two parties. Both Jaipur and Jodhpur chiefs promised not to marry Krishnākumārī. The sister of Jagatasiṁha was married to Mānasimha and the daughter of Mānasimha was given to Jagatasiṁha.

The peace thus established could not last long. Again, there started a struggle on the question of Dhoñkalasimha. Hearing the news of the invasion of Jaipur by Rāthoda forces with the help of Amīrakhān, Jagatasiṁha had to raise the siege of Jodhpur fort and march towards Jaipur. At this critical time, Rāyachanda by giving bribery of one lakh won Amīrakhān to his side and saved both the town and life of his master.

**SIVAJILĀLA AS ADMINISTRATOR AND WARRIOR:** Sivajilāla became famous both as an administrator and warrior. There was no systematic order in the collection of Muamala during the reign of Mahārājā Pratīpasīmha and there were several irregularities. Sivajilāla became successful in removing them all and collecting a large amount of money. He achieved a remarkable success in the task of the production and the distribution of salt encrusted to him. He also participated in several battles fought by the Mahārājā of Jaipur against the Pindāris and Rathodas. In appreciation of his services, Mahārājā of Jaipur gave him special honour.

1. Report on Panchāpani Singhād, pp. 9-10. See also A report on the Land Tenures and Special powers of certain Thikāneholders of the Jaipur State, pp. 45-46.

**SĀNGHĪ JHOTĀRĀMA AS A DIPLOMAT:** Sāṅghī Jhotārāma was a shrewd diplomat in the nineteenth century A.D. Such was his powerful influence in the court of Jaipur that Tod remarked it as the faithless court, the Jhotañ durbāra and the Baniyārāja. But these expressions indicate only the partisan character. It was only due to the prejudice of the author against the hesitation of Jaipur state in accepting the British alliance because of the influence of Jhotārāma who knew the future consequences. The British Government took Bairisāla of Sainod, the leading nobles of the state to their side. Between Jhotārāma and Rāvala Bairisāla, there came into existence the deadly enmity. In order to bring the downfall of Jhotārāma, schemes were devised. He was credited with the crime of murdering his young master in 1833 A.D. When he knew the jealousy, he himself resigned the post of ministership. He was ordered to go to Dausā, where he was kept under strict restrictions. He could neither write nor read. Sanitis and Chatarasis remained there to guard him. Even after that, the plots were devised by Rāvala Bairisāla who was in power.

In 1835 A.D., the assault was committed upon the person on the British Resident Major Alves when he was returning from a visit of ceremony at the palace. It caused the death of Mr. Blake, the assistant agent to the Governor General. Jhotārāma was residing at Dausā under confinement. He with his brother and son were arrested because some letters were seized both at Dausā and Agra. As a matter of fact, these letters seem to be forged. For the trial of this case, the court met in 1836 A.D. The judges appointed for the trial were the puppets in the hands of the British Government. He and his brother were sentenced to death by the court but the Governor General in Council however took a different view of this case. The sentence of death in their case was commuted to imprisonment for life and the fort of Chunar was designated as the place of their confinement.<sup>1</sup>

The numerous Jain statesmen, soldiers and administrators who served various important states of Rajputana for several centuries wielded naturally a great influence in the respective states. Their influence was very helpful to the spread and dissemination of Jainism in Rajasthan. They secured respect for Jaina Sādhus, arranged maintenance of Jaina temples, helped in

1. *Jaipur State Trials.*

running Jaina schools, encouraged the well-equipped Jaina libraries, and in several other ways ensured respect for Jainism even by those who were not its followers. Rajasthan has been ruled for the last one thousand years by Rājputs who had no hesitation in shedding the blood. That Jainism flourished in their dominions is due to the influence of the Jaina Sādhus and the leading Jaina house-holders. Besides, there were a large number of Jaina businessmen and almost in every state, a few of them even multimillionaires. Some of them were mighty bankers and the Rājput rulers who suffered from the chronic want of necessary funds for maintaining the armies and running the administration depended mostly on loans from these rich magnates; and what is true of the rulers, was true in still greater degree of the people in general in all the states. Thus, the mercantile Jaina community wielded a great influence in the society; and their religion was naturally respected by the people. It is due to the influence of Jainism that the population of Rajasthan ruled by Rājputs remained vegetarian in larger majority than any other part of India.

## CHAPTER VIII

### CONTRIBUTIONS OF JAINISM TO RAJASTHAN

In the foregoing chapters, an attempt has been made to describe the role which Jainism has played in what is now known as the state of Rajasthan. According to the traditions, Jainism has existed in this region since times immemorial; but from the eighth century onward, it has been a great cultural force. It has enriched the culture of this state by making remarkable contributions to its art and literature and has raised the standard of ethics and morality by its rational preachings.

The wonderful temples of Mt. Abu, the Dhūldinakā Jhoniपारा of Ajmer and the Sāngāner Jaina temple are edifices of which any nation can be proud. The general plan, the artistic details, the lovely and delicate material of the Abu temples and the immense wealth lavished on them form the subject of several books or chapters written by recognized authorities on art. The Dhūldinakā Jhoniपारा with its most artistically designed pillars, brackets, lintels and ceiling panels rivals any building of Fatehpur Sikri or earlier building of the Hindu period and shows how anxious the Jainas were to create artistic and attractive surroundings for the students so that they might

pursue their studies in ideal environments. There are scores of Jaina temples spread all over Rajasthan and particularly in Western part of it formerly known as Sirohi state and Western Marwar. Every one of these buildings is well planned and designed simply but beautifully decorated and executed with the chastity and simplicity of taste.

The contributions of Jainism to the art of iconography are not insignificant. There is neither the wealth of variety as we find in Hindu temples, nor do we find emotional poses which form the most distinctive features of several Brâhmanical temples. On the other hand, we find the statues of the Tirthankaras, the several Jaina goddesses, the carved illustrations of the various Jaina stories or phases of Jaina religious life; and they all indicate that the Jainas did not lag behind in contribution to the Rajasthan art of iconography. The statues of Tirthankaras indicate a serenity of pose and remarkable proportion as laid down by Jaina Sâtras. The statues of goddesses show remarkable rhythm and balance. The group of statues show that the Jaina artists knew the art of blending and harmonising. Of course, the sculptors were common for the Jainas and Hindus; and the general ideas were also not diametrically opposed, but the Jaina artistic ideology did not indulge in exuberance. It imposed upon itself the necessity of pose and restraint and thus made the Jaina art so much emotional and inspirational.

The Jaina paintings in Rajasthan are of various types. There are collections of miniature paintings in private possessions, illustrations in Jaina books particularly in Jaina Purânas, pictures of cities, their bazars, transactions and various other activities in the invitation letters known as *Vîkheptipatras* which were presented to Jaina Sâdhus by the representatives of various cities where they were invited to deliver discourses. Besides these, the covers of the books, the walls of the temples, the *âsanas* and *Chokis* used there are sometimes painted with beautiful human figures of large variety and floral designs. The wealth of art of painting is very remarkable contribution made by the Jainas; and our study of this art in Rajasthan cannot be called complete unless we make a thorough study of Jaina art of painting. The most distinguishing feature of Jaina art is its complete avoidance of amorous aspect of life; and what is further striking is this that it does not suffer in its depth, extent and appeal for want of it. The miniature paintings exhibit a large variety. There are paintings depicting a single individual, a Sâdhu, a

Gṛihastha or a ruler etc. There are pictures of assemblies, religious discourses, processions etc. Then, we have pictures of animals and birds and various floral designs meant for decorative purposes. The most remarkable paintings are those contained in the invitations extended to Jaina Sādhus. They show the remarkable variety of details, remarkable not only for art of blending of colours but also for throwing great light on the contemporary social, religious and economic life of the times. Taken altogether, the paintings indicate that the art has reached the high stage of progress.

The literacy among the Jainas has always been the highest. Being the business community, every one of them has to acquire at least the knowledge of 3 R's. Their ladies also are mostly literate. This is one of the many reasons why the largest number of ministers in Rajasthan have been Jainas. This has been their great contribution to the intellectual life of the state. The Jaina Sādhus are all of them more or less quite educated and some of them have been even great scholars. Even the Sādhus possess knowledge far above that of an average man. It can be safely said that the contribution of the Jaina Sādhus to the various aspects and phases of literature both Sanskrit and Hindi is as important as that of the Brāhmaṇical scholars. A large number of books not only on Jaina philosophy, logic, ethics, sociology and history but also on literature, poetry, dramaturgy, astronomy, mathematics etc. indicate the extent of their range of interest. Of the greatest importance is the contribution of Jaina writers to Hindi literature. The oldest books in Hindi Dīngala and Brajabhāshā are by Jaina authors. They date as back as the fourteenth century and are preserved in the various Jaina Bhāṇḍārās of Rajasthan subject to study for the history of the growth of Hindi language.

The influence of Jainism on the general moral life of the masses has been considerable. Jainism lays the greatest emphasis on the cultivation of morality, life of abstinence, restraint and on progressing self-effacement. Hence we find that though they have been the richest community in Rajasthan, not more than a few of them married more than one wife. Even during the period when polygamy particularly among the wealthy was the order of the day, this had good effect upon those who came into contact with them and the Jainas being either businessmen or officers, their contacts were very wide. Among the Jainas, there were also great builders and philanthropists who supplied livelihood to thousands of people and gave immense charities for the

benefit or relief of humanity. Such humanitarian works and activities of the Jainas created a very healthy atmosphere in the region and inspired others, who were equally well placed in life to follow the noble and lofty example. Thus they preached not by precept but by practice. It is no exaggeration to say that the general philanthropic tendency of the wealthy magnates of Rajasthan is due to the influence Jainism has exercised during the last twelve hundred years on the people of this area.

The Jaina community as a whole is strictly vegetarian. This has had a very healthy influence on the entire population. The Vaisya and the Brāhmaṇas, who came into their contact, became strictly vegetarian in Rajasthan whereas those of Bihar, U.P. and Punjab are mostly non-vegetarian. The masses of this state are also practically vegetarians. Even the Jats mostly avoid meat eating. The Rājputs, whose profession has been fighting, are non-vegetarian; but among them also, there are quite a number of people who are vegetarians. The Jaina practice of feeding and sustaining the birds and ants has been adopted widely by the Hindu community also. In fact, so far as the life and conduct of the majority of people is concerned, there is no difference between a Jaina and non-Jaina. Ethically and morally, they are all one and in the upper strata of society except of course Rājputs, it is not easy to distinguish between the general way of life of a Jaina or a Hindu. It is only when we probe a man as to his ancestral or personal faith, then alone we can identify a Jaina otherwise their living and thinking are much alike.

The principle of *abīmā* is mainly a Jaina doctrine. It has a place in Hinduism wherein its history is long and continuous but it is Jainism which lays particular emphasis on it. In fact, this stress on *abīmā* has been the main argument of the Jainas against popular Hinduism whose protagonists found no point of defence when faced by Jaina teachers. This is why Jainism made such a rapid progress during and after the reign of Harsha and became very popular in Rajasthan especially among the upper classes from the eleventh century onwards. In every day life, *abīmā* is the guiding principle and regulating force in Rajasthan. *Abīmā* as understood and practised today in this state is mainly the Jaina doctrine, though of course, it was never foreign to the essential principles of Brāhmaṇism. The Hindu attitude towards Jainism has been one of sympathy and tolerance. The Rājput rulers have respected the Jaina Sādhus and patronized Jaina community and the difference

in these religions and philosophical outlook has been generally ignored and hardly ever over emphasized. But one point on which there has been complete unanimity both in theory and practice is the principle of *ahimsa*. Even those, who cannot practise it, do not dispute its fundamentals. It is universally admitted that all killing is bad. This is, therefore, the triumph of Jainism and its most ennobling and uplifting contribution.

The idea of Public Library is also a Jaina one. We cannot trace any Granthabhaṇḍāra of an earlier date than the Jaina Sāstrabhaṇḍāra of Rajasthan. The learned Brāhmaṇas had their own small collections of manuscripts but the Jaina manuscript libraries are traceable as early as the tenth century A.D. and some of them contain works not only on Jainism but on non-Jaina and secular subjects also. These manuscript libraries were sources of knowledge to the Jaina community in particular and to all others in general. Jainism, therefore, made an important contribution to the mass and higher education in Rajasthan during the centuries preceding the British era. The same thing can be said about Jaina Pāṭhasālās. Before the introduction of the present system of education and regimentation by Government, there used to be periodical village schools and some permanent town classes arranged by the leading residents of the villages and towns. But regular Pāṭhasālās for teaching Sanskrit and Prākṛit were generally conducted by Jaina communities in villages and cities. These Pāṭhasālās were utilised mostly by the Jainas but a small percentage of non-Jainas benefitted by them. It would also be interesting to note that almost in every Jaina Pāṭhasālā, there was co-education. This custom was responsible for high literacy among Jaina ladies. Of course, the co-education was permitted till about the age of ten or eleven. But this was sufficient to give the knowledge of 3 R's to the girls. The most notable feature of the Jaina Pāṭhasālās was the simplicity of their teaching method especially the teaching of Sanskrit and Prākṛit languages. The Jaina Panditas did not care much for the classical grammars such *Aśtādhyayimabibbhishya* or even *Siddhāntakānumatī*. They generally followed the *Kṣitāntoranyākarma* or even the simpler method of *Dvītarūpārati* or *Śabdarūpārati* and this gave the student the working knowledge of Sanskrit which enabled him to read and understand the books of daily use. This was a great service to the cause of Sanskrit which was at least kept alive during the periods of political tumult and turmoils.

Wherever there was a big Jaina businessman or even a small community of the Jainas, a dispensary was set up for providing medical relief not only to Jainas but to all. Before the advent of the British rule, there were number of such dispensaries all over Rajasthan and they were all started by private enterprise. Where this was not possible, certain well-known and well-tested carefully prepared specifics for the common diseases used to be distributed by the Jaina firms and the practice was adopted by non-Jaina businessmen. This afforded a great medical relief to the people during the time when there was no state organization for the purpose.

It is argued that while Jainism has popularised *ahimsa* and raised the standard of morality and ethics, it has weakened the Hindu community and made it averse to fighting and shedding blood. This argument is not baseless. The Jainas as a community are generally against fighting. Hardly ever a Jaina would enlist as a soldier; and there is not a single Jain in the jails of Rajasthan imprisoned for committing a dacoity. The conduct of the Jainas might have made the other communities also non-aggressive and non-fighting. A Jaina cannot stand the sight of blood and flesh and cannot, therefore, do well in a battlefield. But history tells us that at least some Jainas like Vimala, Vastupūla, Udayana and Tejagadabhiyā were gallant generals and military leaders who served their chiefs with remarkable loyalty and gallantry and proved equal to the generals hailing from war like races such as Rājputs, Jats and Muslims, so the general effect was to make the followers of Jainism averse to fighting which amounted to voluntary disarmament. But the principle of *ahimsa* did not prevent them from responding to the call of duty when extraordinary circumstances faced them.

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(1) Śāntinātha Jaina Temple, Jhālsipatan. (p. 122)



(2) A Colossal Jaina Figure, Pāñnagar. (p. 132)



(3) One Illustrated Page of the Adipurana, Jalpur.  
(Between pp. 143-44)



(4) Jaina Temples in the Port of Dausdamer. (Between pp. 126-27)



(5) The Jaina Temple of Sudri. (Between pp. 123-124)



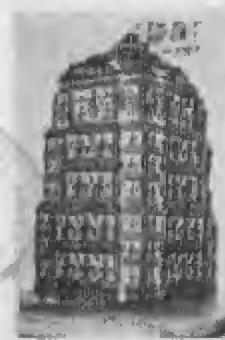
(6) Dhūl-dhūmkā-Jhūlpurā, Ajmer. (Between pp. 110-20)



(7) Terasadvāra of the Jain Temple, Laderva. (Between pp. 122-23)



(8) Jain Image of Sarangvati, Pullu. (p. 133)



(9) Image of Sahasrakuta Chaitya of V. S. 1000, Jaipur. (p. 133)



(10) One Illustrated Page of the Yasodhararajtarita, Jaipur. (Between pp. 144-145)

## ERRATA

Page	Line	Incorrect	Correct
3.	4	māsesa	māsesa.
3.	P. N. I	JBOBS, March, p. 8.	XXXVII, p. 34 ff. After reading this Journal again in connection with my D. Litt. thesis, I now agree with the views of Dr. D. C. Sirur.
4.	22	Jalor	Jalor.
6.	11	Turāsankhān	Turāsankhān.
7.	14	Bairāt	Bairāt.
7.	18	Bhīnnālā	Bhīnnālā.
7.	18	Chittore	Chitor.
8.	8	MAHĀVIRA	MAHĀVIRĀ.
8.	20	Jīvantavāmī	Jīvantaśvāmī.
8.	30	Mājhamikā	Majhamikā.
8.	36	Madhyamikā	Madhyamikā.
9.	1	Śākyavirāvallī	Śākyavirāvallī.
10.	29	describe	describe.
11.	21	Nādājī	Nādājī.
11.	29	Satrūḍjaya	Satrūḍjaya.
12.	13	One ONESICRITUS	ONESICRITUS.
14.	23	Jaina	Jina.
15.	2	Harsur	Harsur.
15.	13	KUSHANA	KUSHĀNA.
17.	5	Vasantagadha	Vasantagadha.
17.	25	Bilāduri	Bilāduri.
18.	25	Pratihāras	Pratihāra.
18.	28	Nāgabhatta	Nāgabhāṭṭa.
20.	3	1168	1170.
20.	13	Nādol	Nādol.
21.	1	Nāduṇḍigiku	Nāduṇḍigiku.
21.	8	Vīṇāpaku	Vīṇāpaku.
21.	8	Pālīa	Pālīa.
21.	8	ucerning	ucerning.
21.	11	Ālmañadeva	Ālmañadeva.
21.	12	Lāṣaṇha	Lāṣaṇha.
21.	31	Saṇderaka	Saṇderaka.

Page	Line	Incorrect	Correct
22	4	Sunderkva	Sunderkva
22	12	in	in
22	18	Gurjara	Gurjara,
22	21	Jälluru	Jälluru,
22	31	Bhaojel	Bhaojel,
23	13	CHĀVA DAS	CHĀVADĀS.
23	13	SOLANKIS	SOLANKIS.
26	26	RATHORAS	RĀTHORAS.
26	33	Pippala	Pippala.
27	7	Jainism under Śurasena	I revised my views in my paper read at A. I. O. C., Bhaktiresh- war, 1969. The rulers mentioned in the Thikordā inscription are not Śurasena rulers.
27	21	Monja	Munja.
28	9	Mahēśvarasūri	Mahēśvarasūri
28	14	Śripatna	Śripatna.
28	19	Kumdra pāla	Kumdrapāla.
30	13	Mukula	Mukula.
30	17	Kumbhakarapa	Kumbhakarpa.
30	25	Kanulagudha	Kanulalagudha.
34	24	Śimlā	Śimlā.
36	16	Saktikurnām	Saktikurnām.
35	29	life	life.
36	11	Dhārā	Dhāra.
36	22	Kahānpura	Kahānpura.
36	23	Kīshoracīmha	Kīshoracīmha.
36	24	Krishnallā	Krishnallā.
38	10	JAI SALMER	JAI SALMER.
38	11	Bhaṭṭi	Bhaṭṭi.
41	7	Oavāla	Oavāla.
47	6	Indradhivaja	Indradhvaja
47	14	Rāja Chandra	Rāya Chandra
47	17	Junagadha	Jūnagadha.
49	19	Shatpālā	Shatpālā.
53	4	Mosjil	Mosjl.
53	F. N. 1.	X	X
55	F. N. 1.	Rājyavilakshu	Rājyavilakshu.

Page	Line	Incorrect	Correct
56	20	KUSHĀNA	KUSHĀNA.
56	27	Śākalās	Śākalas.
57	11	the	the.
57	21	11th	11th.
58	4	ĀNCHALA	ĀNCHALA.
62	22	GACHCHHA	GACHCHHAS.
63	19	TERRITORIAS	TERRITORIAL.
63	22	Madhūhaṇa	Madhūhaṇa.
63	28	Nānāvāla	Nānāvāla.
64	24	Mawar	Marwar.
65	13	Hastikunjī	Hastikunjī.
66	28	between Ajmer and Pushkar	between Pushkar and Degund.
67	23	Laghuvāchāryya	Laghuvāchāryya.
68	21	Sila gūri	Śilasūri
73	24	Coloney	Colony.
76	11	then	then.
76	14	commentary	commentary.
76	F. N3	Yatra	Yantra.
76	18	Jñānatirvāna	Jñānatirvāna,
77	5	resident	residenta,
78	20	Śivamimba	Śivamīmīha,
79	1	nibodhikā	nibodhikā.
80	6	Chandraprabhāchāritra	Chandraprabhāchāritra,
84	24	Vāraṅgachānitra	Vāraṅgachānitra.
85	1	Junagad	Junagadha,
85	13	followed	followed by.
85	29	Amarāndradhāti	Amarāndradhāti.
90	12	century	century.
95	3	Osvālākṣa	Osvālākṣa.
95	30	anc	and.
95	32	Rāṭhoda	Rāṭhoda.
96	1	descendants	descendants.
96	1	that	X.
96	17	Vaidya	vaidya.
96	21	Mahājani	Mahājanī.
96	28	Mahādhātī	Mahādhātī.
101	5	1701	1701.
102	20	Vyavahārt	Vyavahārt.

Page	Line	Incorrect	Correct
102	21, 28	Ceremony	ceremony.
103	25	Šekhāvāj	Šekhāvājī.
104	5	Kālīdevā	Kālīderā.
112	14	Jahūlipurā	Jahūlipurā.
112	14	Śrāvakas	Śrāvakas.
116	15	PERGUSSION	PERGUSSON.
116	19	ornament	ornament.
117	17	massive	massive.
118	24	Lollaka	Lollaka.
121	18	BANDARKAR	BHANDARKAR.
124	15	SAMAVASARAAN	SAMAVASARĀNA.
132	5	templet	temple.
132	18	Brāhmaṇical	Brāhmaṇical.
137	13	Shirohi	Shirohi.
138	28	Brahmā	Brahmā.
139	32	pictorial	pictorial.
140	29	SCHOOL	SCHOOL By.
143	25	Apabhrañja	Apabhrañja.
144	32	Sāstraśāṇḍilyā	Sāstraśāṇḍilyā.
146	16	which	which.
146	27	Gangā	Gangā.
155	14	Vivekāśāgara	Vivekāśāgara.
158	4	Śrāvalēchāra	Śrāvalēchāra.
158	16	Chatuṣṭriyam	Chatuṣṭriyam.
157	29	author Bhāskarapatiṭṭikā	author of Bhāskarapatiṭṭikā.
158	17	Tojāśram	Tojāśram.
162	18	Katīkeda	Katīkeda.
165	1	Nemīvarachandriṇyā	Nemīvarachandriṇyā.
166	4	Dharmaparikeśālhāra	Dharmaparikeśālhāra.
167	8	Achārya	Achārya.
167	13	Dvyaśrayakāvya	Dvyaśrayakāvya.
168	23	Dharmadevandra	Dharmadevandra.
168	24	Kanājībūratodiyāpanapūjā	Kanājībūratodiyāpanapūjā.
169	16	Praśnātirthāślekhākārtakāvya	Praśnātirthāślekhākārtakāvya.
170	16	Dvārātīrthājībhāpanapūjā	Dvārātīrthājībhāpanapūjā.
170	27	Chaturvīṁśatīśīmatavāna	Chaturvīṁśatīśīmatavāna.
171	23	Bāladeva Pāṇini	Bāladeva Pāṇini.
173	21	Chhāndolovataṁśa	Chhāndolovataṁśa.

Page	Line	Incorrect	Correct
173	24	odd	and.
173	28	Śrutabodhavṛitti	Śrutabodhvṛitti.
173	31	Pīngalaśūrumāṇi	Pīngalaśūrumāṇi.
174	21	Kahetraṇamāśavṛitti	Kahetraṇamāśavṛitti.
176	4	Dvyaśārayakāvya	Dvyaśārayakāvya.
181	8	Aparāṇī	Aparāṇī.
182	7	Chandraprabhuśvāmī . . .	Chandraprabhuśvāmī . . .
182	27	Maladharī	Maladharī.
182	39	Priyāśravakādhanaka	Priyāśravakādhanaka.
183	10	BHŪDHJAXANABHĀNDĀRA	BHŪDHJAXANABHĀNDĀRA.
185	23	MĀNAMĀLA	MĀNAMĀLA.
187	2	Vāgbhaṭṭāñikāvṛitti	Vāgbhaṭṭāñikāvṛitti.
188	19	SĀSTRABHĀNDĀRA	SĀSTRABHĀNDĀRA.
188	32	GRANTHABHĀNDĀRA	GRANTHABHĀNDĀRA.
188	32	THOLIYA	THOLIYA.
189	5	PATODI	PĀTODI.
190	8	GODHA	GODHĀ.
190	15	Hānchānd	Hānchānd.
190	23	Pārkvāñibhācharitra	Pārkvāñibhācharitra.
190	29	Añśikākājayañmālā	Añśikākājayañmālā.
190	34	CHANDHĀRĪYON	CHAUDHĀRĪYON.
191	8	MEGHARĀJĀJĪ	MEGHARĀJĀJĪ.
191	11	ŚARASVATI	ŚARASVATI.
192	32	RĀJAMAHĀLĀ	RĀJAMAHĀLĀ.
193	12	MĀHĀVIRĀJĪ	MĀHĀVIRĀJĪ.
194	26	Saunayāra	Saunayāra.
194	30	Brahmajinādīsa	Brahmajinādīsa.
195	28	Vārṣṇigachasitra	Vārṣṇigachasitra.
196	16	Vidhyānandī	Vidhyānandī.
197	14	Subhānucitarita	Subhānucitarita.
197	26	Torāpantīsa	Torāpantīsa.
198	28	Vīčharājī	Vīčharājī.
199	12	Bhaktāmarastotrabhāshā	Bhaktāmarastotrabhāshā.
202	7	Chandropurīlālāñīlkā	Chandropurīlālāñīlkā.
203	P. N. 1	Prabhāvukacharitra	Prabhāvukacharitra.
205	9	number	number.

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